

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1321.

LONDON, SATURDAY, FEBRUARY 19, 1853.

For the convenience of Subscribers residing in remote places, the weekly numbers are released in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in Advance, are received by M. BAUDRY, 3, Quai Malakal, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25*s.* or 1*l.* 2*s.* the year. To other Countries, the postage in addition.

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A RUNDEL SOCIETY, established 1849, for promoting the Knowledge of Art. Casts from Mr. Cheverton's reductions of the Thessæus in the Elgin Collection, may be had, by application to Messrs. Rundel & Sons, 21, Pall Mall East, price 1*l.* (to Members 1*l.* 6*s.*) each. Electro-Bronze copies of the Thessæus may be had at Messrs. Elkington's, 22, Regent-street, price 10*s.* (to Members 9*s.*) each.

Mr. Cheverton obtained a Prize Medal for the Thessæus at the Great Exhibition of 1851.

An Annual Subscription to the Society, 1*l.* 1*s.* entitling Members to all Engravings and Books published, payable at Coutts's Bank; or 1*l.* 1*s.* Pall Mall East.

G. AUBREY BEZZI, Hon. Sec.

C AVENDISH SOCIETY.—THE SIXTH ANNIVERSARY MEETING of this SOCIETY will be held at the Rooms of the Chemical Society, No. 5, Cavendish-square, on TUESDAY, the 13th of March, 1853, in the afternoon.

THEOPHILUS REDWOOD, Secretary.

Works prepared for the Year 1852.

1. Gmelin's Handbook of Chemistry: the 1st vol. of the Organic Part.
2. Lehmann's Physiological Chemistry: 2nd vol.
3. Dr. Otto Funke's Atlas of Physiological Chemistry.

B OTANICAL SOCIETY of LONDON.—DISTRIBUTION OF BRITISH SPECIMENS in FEBRUARY, 1853.—Members who have not contributed Specimens are requested to send their List of Desiderata forthwith. The Lists must contain ALL the Plants required marked in the 3rd edition of the 'London Catalogue of British Plants.'

G. E. DENNES, Secretary.

20, Bedford street, Strand, Feb. 16, 1853.

ELEMENTARY DRAWING for FEMALE CLASSES—DEPARTMENT OF PRACTICAL ARTS, FEMALE SCHOOL, 37, GOWER-STREET, BEDFORD-SQUARE.

In order to afford to persons who may be engaged in the daytime facilities for learning to Draw, the Board of Trade have directed that the Female School of Art, 37, Gower-street, shall be open to the EVENINGS of MONDAY and WEDNESDAY, from 6 to 8 o'clock.

The Fees for Attendance are as follows: Entrances, Fe. 2*s.*; Instruction, £1 a month; 7*s.* for three months; and 1*l.* 6*s.* for six months.

For further Address and other Information may be obtained at 37, Gower-street, and Marlborough House, between the hours of 11 and 12. W. H. DEVERELL, Secretary.

Marlborough House, Jan. 15, 1853.

LECTURES on the MANUFACTURE of POTTERY.

A Course of SIX LECTURES, in connexion with the DEPARTMENT OF PRACTICAL ARTS, will be delivered in the LECTURE THEATRE OF THE MUSEUM OF PRACTICAL GEOLOGY, in ILLUSTRATION of the SCIENCE AND ART employed in the Manufacture, Form, and Decoration of POTTERY and PORCELAIN, at 8 P.M., on the following THURSDAYS—

March 3.—1. 'On the Geological Origin and Distribution of Clay.' By Prof. R. Read, F.R.S.

March 10.—2. 'On the Application and Preparation of Clays, China-Stones, &c.' By Mr. Warington W. Smyth, M.L.A. Camb., &c.

March 17.—3. 'A General View of the Chemistry of Pottery.' By Mr. Lyon Playfair, C.B. F.R.S., &c.

March 24.—4. 'On the Applications of the Metals to the Colouring and Ornamentation of Pottery and Porcelain.' By Dr. Percy, F.R.S.

March 31.—5. 'On the History of the Art applied to Ancient Pottery.' By Dr. Worms, Esq.

April 7.—6. 'On the History of the Art applied to Modern Pottery.' By H. N. Worms, Esq.

Specimens of the Pottery of various ages and countries will be exhibited during the Lectures.

Tickets for the Course at 2*s.* each, and for Single Lectures at 1*s.* each, may be had at 12, Gower-street, and at Marlborough House, and the Museum of Practical Geology, Jermyn-street.

The Course of Lectures 'On the Construction of Forms of Animals,' by Professor E. Forbes, to be delivered in April, will be duly announced.

A RCHITECTS.—NOTICE is hereby given that the TRUSTEES, appointed by SIR JOHN SOANE, will MEET AT THE MUSEUM, No. 13, LINCOLN'S INN-FIELDS, on the 1st, 8th, 15th, 22d, and 29th of February, 1853, precisely to DISTRIBUTE the DIVIDENDS which shall be accrued during the preceding year from the sum of 5,000*s.* Reduced 3*l.* per Cent. Bank Annuities, invested by the late Sir John Soane, among Distressed Architects, and the Widows and Children of Architects left without sufficient Compensation.

Forms of Application may be had at the Museum, and must be filled up, and delivered there on or before Wednesday, the 16th of March, after which day no application can be received.

P ANTHEON, OXFORD-D-STREET.—NOTICE TO ARTISTS.

PICTURES are now received for EXHIBITION and SALE at the PANTHEON Gallery, at any period of the year, subject to the usual fee of 1*l.* which will admit any number.—Further particulars may be obtained at the Gallery.

February, 1853.

J. F. GILBERT, Director.

J. M. W. TURNER, Esq. R.A.—A very fine and extensive Collection of choice ENGRAVER'S PROOFS and OLD IMPRESSIONS for SALE, after J. M. W. Turner, R.A. The Admirers of this great Artist should obtain G. L. Smith's List, which will be forwarded on the receipt of two postage stamps.

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MONUMENT to the late THOMAS MOORE.

—At an Adjudged Meeting, held at Lansdowne House, on Tuesday, the 13th of June, 1852.

A communication has been read from the Earl of Charlemont, stating that it had been resolved at a Meeting of the friends and admirers of the late THOMAS MOORE, that a PUBLIC MONUMENT be raised to him in Dublin, his native city.—

It was resolved,—

1. That a Subscription be raised in Great Britain in furtherance of the object, and the following Persons be appointed a Committee for this purpose:

Lord Lansdowne. Lord Carlisle.
Lord Normanby. Lord Shelburne.
Lord Glanvill. Lord John Russell.
Lord Fortescue. Lord Montague.
Lord Wicklow. Mr. Macaulay.

Mr. Longman.

2. That the Sum so raised shall not be expended until the Designs of the proposed Monument shall have been communicated to this Committee, and approved by them.

SUBSCRIPTIONS will be received at the following houses:—Messrs. Coutts & Co. Strand; Messrs. Smith, Payne & Co. Lombard-street; Messrs. Herries & Co. St. James's-street; Messrs. Longman & Co. Paternoster-row; and Mr. Murray, Albemarle-street.

Mr. Longman has consented to act as Treasurer for the purposes of this Subscription.

LANSDOWNE, Chairman.

Subscriptions already received:—

Lord John Russell ... £50 0 0 The Right Hon. Sir David ... £50 0 0

The Marq. of Lansdowne ... £50 0 0 Dundas ... £50 0 0

The Marq. of Anglesey ... £50 0 0 Colonel M'Manus ... £5 0 0

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LANSDOWNE, Chairman.

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2. Note on the Sigmaria Beds of the South Staffordshire Coal Field, by Sir H. De La Beche. C.B. F.R.S.

3. Note on the Mode of Working the Coal and Ironstone of South Staffordshire, by W. H. Smith, M.A. F.G.S.

4. Note on Coal raised and Iron made at present (Dec. 1833) in South Staffordshire, by R. Hunt, Keeper of Mining Records.

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LONDON, SATURDAY, FEBRUARY 19, 1853.

REVIEWS

The National Gallery: its Formation and Management, considered in a Letter addressed, by Permission, to His Royal Highness the Prince Albert. By William Dyce, Esq., R.A. Chapman & Hall.

THERE have been of late a succession of signs—crowned by the announcement of Her Majesty's Ministers on the opening of the present session of Parliament—which all point to the probable early realization of a desire long entertained and long postponed for a National Gallery on a scale worthy of the greatness of the country, and fitted at once to satisfy and to assist the gradually expanding Art-intelligence of the people. The matter has its practical difficulties—which are difficulties principally because they have not hitherto been looked steadily and systematically in the face. The elements of a correct determination in this respect have been more and more insinuating themselves at once amongst the masses who desire and the authorities who can grant—but they have not been reduced to order. For want of due consideration, the logic of the matter has been reversed. It has been assumed as the true position of the syllogism which refers to this matter, that we can neither make nor accept additions to our National Gallery for want of sufficient spaces of wall on which to hang them,—and that consequently we have first to get a building of ample extent, and then to arrange our gallery on its walls. Mr. Dyce admits all the terms of the syllogism—but proposes to re-arrange their order. Very sensibly, in our opinion,—he suggests, that we are going exactly the wrong way in working it out. According to his view, the building is neither to determine the extent nor to modify the arrangement of the collection,—but the collection must prescribe all the conditions of the building. Before, then, proceeding step towards that fulfilment of the national will which he believes to be imminent, he proposes to inquire what is necessary to its due fulfilment. In the very able pamphlet before us he institutes an inquiry into the principles on which a national collection should be made—principles on which the extent and character of the accommodation must entirely depend,—and he thinks it will be well to settle these before the nation shall proceed to build, that it may build in conformity with its objects and carry out intelligently its own desires.

In Mr. Dyce's pamphlet there is, in fact, nothing that can be called actually new,—nothing in the way of principle, and little in that of illustration, with which the readers of the *Athenæum* have not been made familiar. But the whole argument is so skilfully brought together and so powerfully stated—the main proposition is so admirably compounded of all its parts, and the logical fact is so cleverly maintained and established by the logical weapon,—that we shall both gratify our readers and serve a good cause by extracting at considerable length from the pages before us.

Mr. Dyce complains, that twenty-eight years have elapsed since the commencement of the National Gallery—and yet, the question which should have met the Trustees at the very threshold of their duties has not even now been decided. They have never informed the public what they conceive the national collection ought to be—what it should consist of—how it is to advance towards completion—what is to be its purpose. This leads the writer to inquire whether the failure to carry out the true purposes of a national institution like this may not be in a

great measure traceable to the composition of the governing body,—and as an element towards properly answering this question, again, he is led back to consider what those purposes are—what ought a national collection to be? These two propositions he alternates and makes to illustrate each other in a manner sufficiently amusing—of which we can give our readers only a very fragmentary notion. In reference to the first of these propositions, Mr. Dyce says—

"What ought a national collection of any kind to be? Of books, for instance; or of objects of natural history; or of manufactures? What do we mean by a *national* collection? What are the characteristics which seem at once to attach themselves to the idea of a public museum of any kind? Extensiveness will, I think, suggest itself as one of those characteristics. The means at the command of a nation ought to insure this; and for the same reason, shall we not say, that a public museum ought especially to contain such objects as from their size, their costliness, and on other accounts, are beyond the reach of private collectors? Then, again, as every collection has in view some definite purpose, the systematic fulfilment of that purpose on the most enlarged basis; in other words, systematic arrangement, and a *wholeness* or completeness in relation to its particular purpose, seem necessary to the idea of a national collection. I think we may assume, then, first, that a public museum ought to fulfil its purpose; and secondly, that the objects contained in it ought not merely to be co-extensive with that purpose, but illustrate it with the greatest possible fulness and variety: that is to say, the collection ought to be at once extensive and complete. But what are we to understand by the completeness of a collection of pictures? The reply to this question depends upon the view which we take of its purpose. Now all, I imagine, will agree that the object of our National Gallery is to afford instruction and enjoyment; that it is, or ought to be, an institution where the learned study art and the unlearned enjoy it, where *docti artis rationem intelligent, indocti sentiunt voluntatem*; so that we have to consider how that instruction and enjoyment which the Gallery is calculated to afford ought to be provided for. Now, if there are any (and at this time of day it is to be hoped they are very few) who think that the purpose of the National Gallery will be served by what in popular phrase is termed 'a selection of the best works of the best masters,' I will simply beg them to apply their opinion to the case of any section of a national library to convince themselves how utterly untenable it is. Suppose that the formation of a collection of English dramatic poetry were in question, what should we think or say of the Trustees of the British Museum if they were to decide who were the best English dramatists, what were their best works, and to exclude from the library all but the comparatively few productions they might happen to think desirable? Would such a proceeding be tolerated for a single moment? Would it be endured that they—that any body of men, however eminent—should possess the right to withhold from the public any attainable materials for literary knowledge and criticism; that, in fact, they should have it in their power, actually or virtually, to pronounce a judgment on the comparative merits of authors, the accuracy of which could only be tested by the very comparison which the judgment has the effect of preventing? Yet there is no difference between such a proceeding and the restriction of the national collection of pictures to such works as might happen to be considered the best."

The time, it is to be hoped, has passed for ever, when in England, *proh pudor!* it was even possible that the great—the paramount authority in such matters—no less than the Keeper of the National Gallery—could be a *MAN WHO HAD NEVER BEEN IN ITALY!* who, therefore, could never have seen the best works—by some of them no work at all—such as masters as Cima da Conegliano, Vittore Carpaccio, Marco Basaiti, Benozzo Gozzoli, Gian Bellini, Luca Signorelli, Domenico Ghirlandaio, Perugino, Pinturicchio, and many others equally eminent, and, as Mr. Solly remarks, even of more recent date. Was it

wonderful, if, under such a prompter, people should talk as if the page of art had been a blank until Raffaello and his distinguished contemporaries and successors arose; as if art had sprung up, at one leap, from infancy to manhood,—from barbarism to the utmost refinement; as if the remains of art were only of two classes, the one hard, dry, meagre, Gothic, tasteless, childish, of which we knew and wanted to know nothing; and the other adorned with every grace and perfection of art! Better knowledge, however, and a juster criticism, have dispelled these mistakes. Turgid and unmeaning panegyrics of Raffaello, Michael Angelo, Titian, Correggio, and the rest, to the utter disparagement of all who preceded them, have given place to a truer estimate of artistic excellence. It is now perceived that art had its adolescence, as well as its infancy and its manhood; and that its progress towards maturity has not always been identical with progress towards excellence in all respects. If the maturity of judgment and technical skill of later times were wanting in its adolescent state, they were more than compensated for by a freshness of thought and intention, a vivacity, a gaiety, a vividness of impression, an innocence, simplicity, and truthfulness, which belong to first efforts, and which technical imperfection tended even to develop in greater force, than the more universal aims of later art permitted. And, it may be added, there is, in general, a suggestiveness about the works of earlier masters which gives them a peculiar value and interest, especially to the practical student of art. They ever seem to suggest, and to be straining after, something higher than they have realized—a character which came to be reversed in the productions of later times. * * This, then, is the sum of the inquiry, viz.: What are we to reckon adequate provision for such study and inquiry? But there cannot, I imagine, be two opinions about the reply—the collection can aim at no lower object than to exhibit the whole development of the art of painting; the examples of which it consists must, therefore, range over its whole history."

A scheme so large in its outline must, of course, have limitations within itself, to prevent its outgrowing the capacities of any possible provision which could be made for it. After stating the opinion of Dr. Waagen to the effect that the true method to proceed towards the formation of such a collection is, to form the nucleus at the point of highest development—to begin with the masters of the age of Raffaello, and add to this centre in both directions—tracing the history of the Art upwards to the earliest times, and downwards through its declension during the last three hundred years,—Mr. Dyce goes on to say:

"I see no reason to doubt, if it were once decided that our collection was to extend over the whole history of the art, that, under proper management, but a few years would elapse before many, if not most, of the schools would be represented in some sort by examples. I say, represented in some sort, because it appears to me that, in many cases, this is all that can be accomplished, at first; in some cases, all that need ever be accomplished. It is of course highly desirable that the collection should consist solely of the very best existing works of all masters; but it would be mere blindness to overlook the utter improbability, not to say impossibility, under ordinary circumstances, of ever realizing this idea. Not only are the opportunities of acquiring works of the highest class by any master, always of rare occurrence, but of some masters, the best specimens never can occur for sale at all in the ordinary course of events. Our expectations, at any rate, must be bounded by ordinary probabilities, and on that account it must, I think, be laid down as a sort of rule in the formation of the collection, that the mere genuineness of works, chiefly to be had regard to in the first instance, mean, that considering the object in view and the possibilities of the case, the most sensible, rapid and, it may be added, the most economical course, would be to complete the various series by genuine examples, such as for the most part may be obtained without much difficulty; which, though not of the highest order, yet, being genuine, are, as such, sufficient to

[FEB. 19, '53]

represent the class to which they belong, until better specimens can be procured. When first-rate works occur for sale, let them be purchased by all means; but if the collection is to consist of a series of works illustrative of the history of art, it must be remembered, first, that this is an object which can never be accomplished by the fortuitous acquisition of first-rate works; and, secondly, that its mere accomplishment does not involve the acquisition of first-rate works at all. * * Let it not be supposed, however, that I have any idea of filling the Gallery with works which are unworthy of a place in it. I assume that the specimens purchased are the genuine productions of the masters to whom they are attributed; and if that be the case, it may be taken for granted that there is no genuine work, however slight or unimportant, of any master in repute, which is not on some account or other, independently of its relation to the history of painting, deserving of a place in the national collection. Besides, I am only proposing to do that systematically, and with a view to economy and a speedy result, which our Trustees have done already in a random way. They have already purchased pictures, which though worthy of a place in the collection, can only be regarded as second-rate specimens. They have paid for them, it is true, as if they were first-rate specimens; but that is another point; it is sufficient for me to notice the fact that second-class works have been admitted into the national collection. There is, for instance, the 'Magdalene,' by Guido, purchased in 1840. If there were no work of Guido in the Gallery, I should never hesitate to purchase such a picture, though perfectly aware that by itself it gave a very inadequate idea of the merits of Guido. Then, again, as the Gallery possessed no specimen from the hand of Perugino, I think the Trustees acted properly in buying Mr. Beckford's picture; though I imagine there is no one who has seen the best works of that master, who will not consider him but poorly represented by the 'Madonna' in the National Gallery. Even the two pictures by Raffaele cannot be regarded as other than second-rate, compared with his best productions; and the same may be said of the portrait by Gian Bellini. Yet all these are deserving of a place in the national collection; and I feel sure that a complete series of works—say by the Italian masters of the fifteenth century—composed of specimens of the same grade as the Perugino, Bellini, and Guido just referred to, would always afford ample scope for enjoyment and instruction, even were it never to be enriched by examples of a higher order."

Having thus propounded his view of the duties which a governing body for the National Gallery should have to perform,—shown, that it is charged with the compilation of an historic series, implying extended knowledge both of styles and of examples, and unquestionable faculties of appreciation, selection, and classification,—Mr. Dyce proceeds to examine the constitution of the body by which these nice and important duties have hitherto been performed.—

"So far as we can gather from the few authentic documents respecting the National Gallery which are accessible, it would appear that its government was originally intended to resemble that of the British Museum, which is thus described by Mr. Hawkins (Parl. Pap. No. 552, 1852):—'The theory of the Museum constitution,' says he, 'is that it is governed by a Board of Trustees, from whom emanate all orders: that these orders result from the Trustees consulting with the officers, from whom alone they derive much of the information upon which those orders are grounded: that these orders are chiefly executed by the officers to whose custody and management the different departments are confided.' If for 'officers' we substitute 'keeper,' this account seems to apply with exactness to the original 'constitution' of the National Gallery. 'My duties,' said Mr. Seguier (1440. Report of Comm. on Arts, &c. 1837), 'are to have the general superintendence of the Gallery; to be called upon, upon any occasion, to give my opinion as to the value of any purchases that may be made; to take charge of the collection; and to attend occasionally to admit students.'"

After quoting certain Minutes of the Trus-

tees in confirmation of Mr. Seguier's statement that the Keeper was only to give advice when called upon to do so,—Mr. Dyce proceeds:—

"It does not appear that any opinion was given by that officer on the occasion of the purchase of Mr. Rochard's picture, or of that of Mr. Buchanan, referred to in the Minutes respectively of April 7 and August 14, 1845. On these two occasions, the Trustees seem to have taken the whole responsibility upon themselves; and this was attended with important consequences. They made a most unfortunate and unaccountable mistake in the purchase of Mr. Rochard's 'Holbein' (so called)—a mistake which it is difficult to conceive that any persons should have fallen into who had ever seen the works of that master. The blunder, nevertheless, was committed at a tolerably full meeting of the Trustees; and, considering the turn taken by public animadversion, it became obvious that something must be done, not only to prevent the recurrence of such mistakes, but to relieve the Keeper, on whom the blame was laid, from the false position in which he was placed. * * I find, accordingly, that the matter was taken up by the Government. The very next proposal of the Trustees to purchase a picture, viz., Mr. Buchanan's 'Guido,' was met by the following communication from the Treasury:—

Treasury Chambers, 14th Aug. 1845.

'My Lords and Gentlemen,—Sir Robert Peel having submitted to the Lords Commissioners of Her Majesty's Treasury a minute of the Trustees of the National Gallery, recommending the purchase from Mr. Buchanan of a picture by Guido, for the sum of 1,200 guineas, I have received their Lordships' commands to express to you their opinion, that before this purchase is effected, it will be desirable that Mr. Seguier should be consulted as to the condition of the picture, and that two other eminent judges of the merit and pecuniary value of Italian pictures should be requested to give their opinion as to the merit and value of the picture. Mr. Woodburn and Mr. Farrar might probably be selected with advantage for the purpose, or any others whom Mr. Eastlake might consider preferable. My Lords think it would be satisfactory that the same course should be adopted in future, when the Trustees may be disposed to recommend the acquisition of pictures for the National Gallery. * *

I have, &c.

EDW. CARDWELL.

The Trustees of the National Gallery.'

"This document, the bearings of which I shall presently consider, was succeeded in the following year by another communication from the Treasury, by which the responsibilities of the Trustees underwent a still more remarkable modification. It was as follows:—

Treasury Chambers, 12th Aug. 1846.

'Sir,—The Lords Commissioners of Her Majesty's Treasury have had under their consideration the arrangements that have been made from time to time for the appointment of Trustees of the National Gallery. The advantages of having the proceedings of that body conducted in immediate communication with the members of the Government, responsible for the financial measures of the country, has been heretofore obtained by the appointment to the office of Trustees of noblemen and gentlemen who have at the time filled the offices of First Lord of the Treasury or Chancellor of the Exchequer; but their Lordships consider that the object in view would be better attained by the addition of those officers of state *ex-officio* to the Board of Trustees. I am, therefore, directed to inform you that the First Lord of the Treasury and the Chancellor of the Exchequer for the time being are to be henceforward *ex-officio* Trustees of the National Gallery.'

I have, &c.

(Signed) C. E. TREVELYAN.
The Secretary of the Trustees
of the National Gallery.'

And, in the year following, the instructions given to the new Keeper, Mr. Uwins, R.A., on his appointment, contain the following rider over all his duties:—"I am to desire that you will place yourself under the directions of the Trustees, and conform to their orders." The conclusions to be drawn from the foregoing particulars appear to me to be these:—First, The Keeper of the Gallery is not a responsible officer,

having definite duties, for the performance of which he is accountable to the Trustees or to the public, but a mere servant, acting under the orders of the Board, who are therefore responsible for his acts. Secondly, whatever may have been the responsibilities of the Trustees previously to the 12th August, 1846, they have since that period ceased and merged in the official responsibilities of the Treasury. Thirdly, for the same reason, the incapacity of the Trustees as a body to judge of the merits and value of pictures, assumed in the letter of August 14, 1845, has, since August 1846, become the attribute of the Treasury itself. This, surely, is a most anomalous state of things. Here we have the Treasury, on the one hand, affirming, in language which cannot be misapprehended, that the Trustees as a body are not competent to give a judgment, on which any reliance can be placed, on the merits and value of the pictures which they recommend for purchase; and, on the other, identifying itself with that very body: so that, in fact, either the Treasury is committed to all the acts of the Trustees, or the Trustees, as such, do not act at all. It will not, I imagine, be said that the addition of the First Lord of the Treasury and the Chancellor of the Exchequer for the time being, to the Board, as *ex-officio* members, imparts to it the elements which were wanting to give trustworthiness to its previous recommendations of pictures for purchase. If not, matters remain, I suppose, as they did, with this difference: that whereas formerly the Treasury distrusted the unaided judgment of the Trustees, it now distrusts its own, and, of course, applies the same remedy, viz. reliance on the opinion of eminent cleaners of, and dealers in, ancient pictures. * * It is surely a case quite within the bounds of probability, that the First Lord of the Treasury and the Chancellor of the Exchequer might be outvoted at a meeting of the Trustees. Suppose, on the question whether a certain work of art should be—I will not say recommended to the Treasury for purchase, but purchased—for, of course, the recommendation of the Trustees and the sanction of the Treasury are, in this case, a pleasing official fiction:—supposing, I say, the heads of the financial department of the State were in the minority on such a question. What then? Are they bound by the decision of a majority of the Board, of which they are, not members merely, but members in their official capacity? If they are, what has become of their official responsibility? If they are not, what is the use of the other Trustees?

After illustrating the difficulties which have arisen under this condition of things by the parallel history of what transpired for years in the Council of the School of Design, owing to similarity of provisions,—Mr. Dyce has some remarks on committees of management as they are commonly constituted in this country, which are distinguished alike for their sound good sense and their pungent expression.

"I think it is useless to disguise the conviction, which forces itself on every one who attentively considers the subject, that the inefficiency of unpaid committees of management is due to more remote causes than the mere want of properly defined responsibilities. That want is, in fact, a consequence, rather than a cause. There are radical defects in the constitution of such bodies, which press at every turn, which become more and more apparent by every successive attempt which is made to remedy them, and give rise to all those shifting and uncertainty of responsibility, and ultimate failure, which seem to be uniformly characteristic of their history. There is, I admit, a certain plausibility in the idea of management by a committee. 'In the multitude of counsellors there is wisdom.' It seems *a priori* so unlikely, that a commission composed for the most part of individuals of high rank, distinguished by their talents, and accustomed to the administration of public business, should be unequal to any undertaking, that the anticipations of success in every new instance outweigh the considerations suggested by experience. It appears to be so improbable that bodies so constituted should fail of success, that, on every new occasion, we proceed as if lamentable experience had never demonstrated, in the most unmistakable manner, that bodies so constituted are precisely those that do fail of success. * * But if it

be a fact—and who can doubt it?—that a majority of the distinguished persons who compose such committees of management never attend at all, or so rarely as to make it impossible for them to take up a very cursory interest in the business to be transacted; it is quite obvious that the very ground, on which our anticipations of success were based, has slipped from under the feet. They were based on a fallacy—the fallacy of measuring the chances of success by an aggregate of the individual talent residing in such commissions, which is never, in fact, brought to bear on their proceedings.* * There is an inevitable consequence of this. The business to be transacted falls into the hands of a minority. It may be, and probably is so in the case of the Trustees of the National Gallery, that the minority is composed of the very persons whose active exertions are the most desirable; but this is not always the case. On the contrary, experience seems rather to justify a belief that it is seldom the case. It more frequently happens, that the persons who display most activity on a commission are not only the least qualified, but such as probably would never have obtained a place in it at all, had a more sparing appointment of members been made. But whichever way it be,—whether the active minority consists of the most or the least desirable members, its inevitable tendency is towards a certain recklessness, and a disregard of public opinion. A sense of irresponsibility is engendered by its position. Whatever its acts, it can always retreat, and find shelter behind the impenetrable front of the inert majority. Though its acts are its own, it can only be reached through the broad mantle—shall I not rather say, the insensible hide?—of the whole Commission, which covers them.* * In most cases, the actual management is in the hands of one or two individuals, who obtain it, not by the delegation, but by the negligence of the majority; and who, on that account, are not only liberated from the restraints which the action of the whole body would induce, but have it in their power to interpose the *inertia* of the majority as a shield against the force of public opinion. But even these defects may be considered as accidental and secondary, compared with the radical and incurable disease of an original inaptitude, or inadequacy of a commission for the peculiar business intrusted to its management. Unhappily for the public interests, this is by no means a rare phenomenon. On the contrary, one is almost tempted to believe that there must be some standing receipt for the composition of unpaid committees of management, which is employed in all cases, whatever be the business with which they are charged—so invariable are their ingredients—so uniformly do they exclude the very persons whose peculiar attainments and experience would seem to qualify them for selection. "It is a general remark," says Sir Harris Nicolas, speaking of the British Museum in 1836-7, "that the position of men of science and literature in this country is very unlike their position in every other country of Europe; and perhaps the most forcible illustration of that fact is the extraordinary circumstance that, for the last forty years, they have been entirely excluded from the government of the only literary institution which is supported by Parliament." * * A commission, composed of noblemen, statesmen, and eminent commoners, appointed to manage professional business, and selected, not on account of their special acquaintance with such business, but because they are noblemen, statesmen, and distinguished commoners, naturally shrinks from very close contact with the possessors of a knowledge and experience, which must inevitably override its artificial position, and, so far as the business to be transacted is concerned, prove it to be a false one. The truth is, that a commission of this kind has, from the very outset, to contend with a difficulty which is really insurmountable. Turn where it will, it meets with an obstacle which it cannot effectually remove, without abandoning its position, and proving—what might have been taken for granted without proof—that it had been useless from the beginning. There are, in fact, no means by which the original incompetency of a board can be remedied, but such as, of necessity, at the same time demonstrate that the appointment of the board itself was a mistake. Whatever means it adopts, it cannot avoid reducing itself, virtually, to a nullity; in reality, to the position of a dragon the efficiency of the help it has obtained. Unfortu-

nately, however, the proof of incompetency, derived from the indispensable necessity of assistance, has very little weight with such boards. However clear the logical sequence may be, it matters not to them; the often-repeated experiment must again be tried: how far it is possible to reconcile their position with their inability to discharge its active duties. Then follow the unhappy consequences of the experiment. In the first place, if an incompetent board obtains help from within, i. e. by enrolling competent persons among its members, the management either falls entirely into their hands; in which case we have the evil of an irresponsible minority, already adverted to, or they fail altogether to obtain the influence which their special knowledge and acquirements ought to exert; and this, as I have said, is more usually the case. If, in the second place, such a commission endeavours to fulfil its duties by the employment of competent persons as subordinates, an antagonism immediately starts up between the power of the assistants, based on knowledge, and the power of the commission not based on it—between the right to govern, which knowledge and ability assert, and the possession of a merely delegated right. The tendency of the commission is, to ignore any independent responsibility in its assistants; the tendency of the assistants is, to undervalue the position of the commission, and to look upon it as a hindrance and a dead weight in the transaction of business which they could conduct, not only as well, but far better, if it had no existence. This kind of antagonism is an incontestable fact in the history of all such commissions. Its development may, of course, be hindered, favoured, or modified, by the circumstances of each particular case; but even if it should never come to the worst, and assume the form of a struggle for power and pre-eminence between nominal and real authority—as is sometimes the case—it always exists as an element of confusion, as a source of heart-burnings, animosities, and perpetual contentions—as an insurmountable obstacle to the due adjustment of responsibilities; in short, as a never-failing spring of retribution for the treason against common sense committed by the original appointment of an incompetent board. That the elements of these evils exist in the management of the National Gallery, I do not think there is the least doubt. The Trustees have, in my opinion, been in a false position from the very first. That opinion, I need not say, is perfectly consistent with the highest estimation of the individuals composing the board. Indeed, it is saying but little to affirm that the Trustees may challenge comparison with any corresponding number of men in any country, whether in respect to general and varied talent, or to the high education and acquirements of accomplished gentlemen; but this is nothing to the purpose. Here was a specific object to be accomplished, to which general cultivation and enlightenment, though also necessary, were not of themselves adequate. Questions of art were to be dealt with, which required an amount of careful study, opportunities of information, minute acquaintance with the monumental history of art, and the characteristics of individual artists, and technical skill and experience, which it would be simply ridiculous, except in very rare cases, to attribute to any but professional men of high attainments. I considered it inevitable, therefore, that sooner or later the question, how the deficiencies of the Trustees in these respects were to be supplied, must be brought to a practical issue. That question, as we have seen, was raised by the unhappy blunder of the Trustees in the case of Mr. Rochard's "Holbein" (so called); and it was dealt with by the Treasury in the manner I have related.

The great importance of this subject—both in relation to the institution just now more directly concerned, and to the principles which should regulate the composition of similar governing bodies in general—and Mr. Dyce's excellent manner of handling it—have led us into great length:—though, for the most part, we have been content to let Mr. Dyce speak for himself,—glad to have his able advocacy at this critical time, of views which are emphatically our own, and which we have often enforced. In proposing his own scheme for a great Art-collection and its government, Mr. Dyce takes

views so large and comprehensive,—and in doing so finds himself so directly in presence of the difficulties—perhaps the impossibilities—of the subject,—that we cannot do either him, the subject, or ourselves justice without returning to his pamphlet for another article.

"*My Novel*," by Pisistratus Caxton, or *Varieties in English Life*. 4 vols. Blackwood.

THE general approval with which "The Caxtons" [see *Athenæum*, No. 1148] was received on its appearance in a collected form, may possibly have engaged its author further to work the vein which had yielded matter so acceptable.—"My Novel" is the result of the process—a result on which writers and readers may be congratulated.—Like "The Caxtons," this tale was originally published month by month in a periodical. We can hardly imagine how the patience of any reader can have followed its progress in the fragmentary form:—since Sir Bulwer Lytton so perpetually interrupts his story to digress, to launch his aphorisms, or to lecture the reader regarding his meanings, that we are deep in the second volume before we feel any great interest in incident or in character. Nevertheless, in spite of its extraordinary length,—in spite of its unpromising commencement,—in spite of twelve initial chapters to its twelve books full of self-assertion and self-praise humorously masked, yet still to be read by him that runs,—"My Novel" is a work of Art, as distinguished from a work of accident,—a work of thought, and as such engaging to the thinker,—a work of characters, to test whose reality we must engage in the fascinating occupation of analysis,—a work full of shrewd sayings, and containing some sayings deep as well as shrewd,—a work full of individual views concerning the questions of the day,—a work, finally, possessing scenes and combinations—lacking which a novel is no novel, but a treatise, an *extravaganza*, a poem, or a pamphlet, as may be.

The most exacting of exacting readers, however, will not expect us to serve him up the quintessence of fourteen hundred closely printed pages by offering a sketch of the plot or a catalogue raisonné of the characters belonging to "My Novel." The latter include many "varieties." For statesman there is Audley Egerton,—for hero, Harley L'Estrange, the chivalresque,—for père noble Dr. Riccabocca, the Italian refugee. The last is one of the best characters in the tale. His tenderness, his Machiavellian cunning, his self-sacrifice, his patriotism, his suspiciousness, his weakness, blended together and harmonized by a certain Southern picturesqueness of nature, please us much:—and his marriage is a new reading of the old story of a foreigner marrying an English wife who has money,—since we feel that Dr. Riccabocca does not altogether marry his Jemima for her wealth. Yet, while we have a kindly and respectful sympathy for the man, we are aware of the absence of that backbone and muscle which carried our patriots firmly, forcibly, onward to the fulfilment of their purposes,—making them in the mean time stern and sorry actors "for a lady's chamber," whether in reality or in romance.—Dr. Riccabocca's family, too, Giacomo the faithful, economical, and astute servant is good. There is a group of English country neighbours—Parson, Squire, upstart man of wealth,—who do much parish business something tediously. The early chapters of "My Novel" made us fancy that we should never get out of the stocks,—the repair of which by Mr. Hazeldean and its consequences are described with all the prolixity of Cooper. However, this may be spiced as necessary to prepare us for the after-flights

of the pattern-boy of the village, Leonard Fairfield. He becomes a London literary man, and as such is well contrasted against Burley, the poor gin-drinking cast-away of Genius,—another figure standing out from the rest in painful, yet not disproportionate, relief.—We have still to mention a farcical personage or two,—such as the homeopathist Dr. Morgan, a quack as benevolently absurd in behalf of his system as any mesmerist, hydro-pathist, or electro-biologist of the day, who finds patients flock to him and men of imagination to believe in his marvels:—and have yet to spare a few words on the plotters and miscreants of the story. Among these figure a renegade Italian, Count di Peschiera, under the paternal care of Austria,—a Baron Levy, that fashionable usurer rolling in gold who has a finger in every mystery and villainy going on, and is “in at the death” of all the ruined estates in every novel—lastly, Randal Leslie. On him, as one who distorts the idea of “knowledge being power” into the practical canon “knowledge gives the power to do mischief”—Sir Bulwer Lytton has lavished all his pains: explaining his intentions with the epigrammatic explicitness of a miniature essay on craft. By this, the reader shall profit.—

“It is not an uncommon crotchet amongst benevolent men to maintain that wickedness is necessarily a sort of insanity, and that nobody would make a violent start out of the straight path unless stung to such disorder by a bee in his bonnet. Certainly, when some very clever, well-educated person, like our friend, Randal Leslie, acts upon the fallacious principle that ‘roguey is the best policy,’ it is curious to see how many points he has in common with the insane: what over-cunning—what irritable restlessness—what suspicious belief that the rest of the world are in a conspiracy against him, which it requires all his wit to baffle and turn to his own proper aggrandisement and profit. Perhaps some of my readers may have thought that I have represented Randal as unnaturally far-fetched in his schemes, too wire-drawn and subtle in his speculations; yet that is commonly the case with very refining intellects, when they choose to play the knave:—it helps to disguise from themselves the ugliness of their ambition, just as a philosopher delights in the ingenuity of some metaphysical process, which ends in what plain men call ‘atheism,’ who would be infinitely shocked and offended if he were entitled an atheist. Having premised thus much on behalf of the ‘Natural’ in Randal Leslie’s character, I must here fly off to say a word or two on the agency in human life exercised by a passion rarely seen without a mask in our *débonair* and civilised age—I mean Hate. In the good old days of our forefathers, when plain speaking and hard blows were in fashion—when a man had his heart at the tip of his tongue, and four feet of sharp iron dangling at his side, Hate played an honest, open part in the theatre of the world. In fact, when we read history, Hate seems to have ‘starred it’ on the stage. But now, where is hate?—who ever sees its face? Is it that smiling, good-tempered creature, that presses you by the hand so cordially? or that dignified figure of state that calls you its ‘Right Honourable friend?’ Is it that bowing, grateful dependent?—is it that soft-eyed Amaryllis? Ask not, guess not; you will only know it to be Hate when the poison is in your cup, or the poniard in your breast. In the Gothicæ, grim Humour painted ‘the Dance of Death;’ in our polished century, some sardonic wit should give us ‘the Masquerade of Hate.’ Certainly, the counter-passion betrays itself with ease to our gaze. Love is rarely a hypocrite. But Hate—how detect, and how guard against it? It lurks where you least suspect it; it is created by causes that you can the least foresee; and Civilisation multiplies its varieties, whilst it favours its disguise: for Civilisation increases the number of contending interests, and refinement renders more susceptible to the least irritation the cuticle of Self-Love. But Hate comes covertly forth from some self-interest we have crossed, or some Self-Love we have wounded; and, dullards that we are, how seldom we are aware of our offence! You may be hated by a man you have never seen in

your life; you may be hated as often by one you have loaded with benefits;—you may so walk as not to tread on a worm; but you must sit fast on your easy-chair till you are carried out to your bier, if you would be sure not to tread on some snake of a foe. But, then, what harm does the Hate do us? Very often the harm is as unseen by the world as the hate is unrecognised by us. It may come on us, unawares, in some solitary byway of our life; strike us in our unsuspecting privacy; thwart us in some blessed hope we have never told to another; for the moment the world sees that it is Hate that strikes us, its worst power of mischief is gone.”

As postscript to our incomplete list of personages, it may be said that the women in “My Novel” are graceful, devoted, tender, impasioned Academy figures, rather than creations; in this sharing the want of individuality of most of Sir Bulwer Lytton’s female characters.—The charm of the tale, after all, lies in its sarcasm and its sentiment.—In some pages, lively touches of the old *Pelham* spirit will be found—truths and traits concerning straps, hair-brushes, and particularly breeches, &c., which authenticate “My Novel” as surely as a white horse bears a Wouvermann’s picture, or Rossini’s well-known musical close, which Liszt likened to a letter’s “*your humble servant.*” In the philosophical and political opinions strewn about in profusion, some among Sir Bulwer Lytton’s friends and followers will fancy that reaction, rather than ripeness, is discernible.—As regards the literary man, we are glad to find him, as a literary man, preaching aloud the healthy doctrine “Conduct is fate!”—such preaching containing a world of more efficient brotherly kindness, than exists in the propping, pitying, and essentially paltry lamentations, the outpouring of which by Genius has traditionally done so much to weaken Genius in its conflict with Life.—But we are wandering away into the repetition of old convictions of our own, when we intended merely to recognize the support which they receive in our author’s person.—The scenes of sentiment contained in “My Novel” we must leave to the sentimental: having said enough, we apprehend, to make clear our esteem for it, as a work of no ordinary ingenuity and individuality, by no ordinary writer.

Poets and Poetry of the Nineteenth Century: A Course of Lectures. By the Earl of Belfast. Longman & Co.

A great man, who respected Lords almost as much as he revered literature, was of opinion that when a person of rank condescends to write poetry every allowance should be made for his demerits. Had the author of ‘Rasselas’ lived in our day, when noblemen deign not only to write, but also to come before the public as interpreters between the poets and the people—as popular commentators on the lives of the former and expounders of their intellectual beauties,—he would probably have refused to the mere critic his right of a free reading and an impartial judgment. Yet all comes equal in the end. Lordly verses live only their proper length of life whether the critic laugh or laud. Your public is the final judge,—and it is as much beyond the power of criticism to put down a really strong man as it is to maintain a great reputation without a solid basis.

We make this remark because the Earl of Belfast appears to think somewhat harshly of the reviewers,—and bestows a considerable amount of misplaced sentiment on the story of the hapless bard who, as he persists in believing, contrary to the fact, “died of an article.” The lectures here reprinted have been delivered, as our readers know, in Ireland; they are now reproduced with certain amendments and omis-

sions,—and, as we should fancy, with many additional citations.

The style of the Lectures is very unequal. Generally it is hard, metallic and unmelodic. To grace, vigour, flow, it has rarely any pretension;—but some passages exhibit a glow and fervour that almost amount to eloquence. The thinking, though sensible and on a firm level, wants freshness:—to use Coleridge’s simile, it is without “dew.” One of the best paragraphs in the book, as to both thought and construction, is in the lecture on Byron,—and we quote it in illustration of the better part of the lecturer’s style.—

“I attribute his world-wide fame to the fact that he was essentially—the man of the age. Beauty of diction is, of necessity, almost lost in translation; why was it then that among foreign nations, and especially in France, whose language least of any admits of a worthy rendering of *Byron’s* glowing imagery, he occupied attention almost to the exclusion of all his contemporaries? because he breathed the restless, vacillating, superstitious, onward-tending spirit of the times; because, in the midst of wars, and amidst rumours of wars, when Europe was convulsed, when no man could tell what next was to befall, when nations knew not what they would, nor whether they were tending, when opinions were shaken, when kingdoms changed hands, and crowns and thrones were tottering,—one man arose whose mind was convulsed as was the face of Europe, whose will was as powerful and ill-directed as that of the raging nations; whose opinions were as shaken, as vacillating, as uncertain as those of the fallen empires and trembling kings, *one* who breathed the pervading spirit of bitterness, of discontent, and helplessness; in whom all these feelings, all these emotions found a living voice, and whose magnificent strain echoed and resounded through all those lands whose interpreter he was; therefore was he the idol of his own age, as he will surely be the wonder of future generations!”

As respects the literary verdicts given in this volume—there is a great deal that we should have to question or to correct were it our cue to enter into details. “Our ingenious young men,” said Dryden in his day, “take some cryed-up English poet, and make him their model” * without knowing wherein he is defective:—more than one of Lord Belfast’s criticisms brought this passage to our recollection.

Kirke White’s poor poem of the ‘Christiad’ he praises for “a vigour of conception which has perhaps never been excelled,”—and he quotes a very long and flaccid passage about Satan, which, “sublime as it is in its entirety,” he declares, “scarcely yields the palm to Milton.” Of Wordsworth and his poetical system the Lecturer renders but a vague and unintelligible account,—though the subject is one that stands more in need of a distinct popular interpretation than any other in his category. His chief illustration of the poet’s genius is, the poem on a Daisy,—and the line which he most admires is, that which involves the limited fact and doubtful fancy—

The child is father of the man.
Lord Belfast is so much struck with the truth and power of this line, that he declares it to be “the one autograph which alone might suffice for its writer’s biography!” The allusions to Burns, who as a man of the previous century did not fall into the regular group of poets to be illustrated, are written in an earnest and enthusiastic spirit,—as is also the whole account of Moore. It is pleasant, too, to see the manly and conscious pride with which this heir to a marquisate speaks of the connexion of his own family with the poet.—“As to myself,” says the noble Lecturer, “if there is one heirloom I prize more than another, it is the dedication of the ‘Irish Melodies’ to an ancestor of mine, and the beautiful letter on music which he addressed to the same Lady Donegal.”

On the whole, while they are not free from literary faults, these prolixions on the poets are creditable to the Earl's taste, culture and pursuits. If they appear to be not very recondite or subtle in appreciation, we must not forget that they were framed for public delivery to a somewhat miscellaneous audience. We cannot tell how much may have been sacrificed to "the fitness of things."

Touching the Identity of Junius. Dublin University Magazine.

The Ghost of Junius. By Francis Ayerst. Bosworth.

HERE at length, and on the report of independent inquirers, we might announce that the long-vexed Junius question is finally decided. The writer in the *Dublin University Magazine* and Mr. Francis Ayerst are both agreed on that point; but a doubt is suggested to others by the odd circumstance, that though the parties are equally confident, they are not agreed as to the man.

The *University* claimant for the honour of the discovery has, by priority of publication, a right to precedence. When we first read his *Essay*, we came to the conclusion that though published in Dublin it was written by an American. The subject is a favourite one on the other side of the Atlantic,—and their manner of treating it is familiar to us. It is difficult—perhaps impossible—in America to test historical facts. The Americans are actively and creditably engaged in establishing and perfecting their libraries,—and there is not an old bookshop, or even a book-stall, in London where we have not found their agents, and always in high repute as amongst best customers. But there exertion ends,—and must end. The accumulated records of ages, legal, civil, municipal, public, private, State papers, family papers, are *here* ;—and here, we trust, to remain for ever. In questions, therefore, like this of Junius, all that Americans can do is, to read and compare the published accounts, and devise a theory founded on such comparison. This is what has been done by the writer under consideration. His *Essay* is written with ease and ability,—with a dashing, off-hand facility and a confidence quite startling :—we might add, without much knowledge, but that we have doubts whether the writer is quite so uniformed as ought to be inferred from his occasional silence. He has not, of course, added one single fact to those patent to all ; and he has not solved, and scarcely adverted to, one of those questions which are here thought to require preliminary discussion. In truth, he leaves all such small deer to make sport for small people,—hunts, himself, after nobler game,—is a bold, gallant fellow ; and while the old-fashioned rider, or reader, is listening for the view-halloo, the run is over, and in comes the triumphant American flourishing the brush in Dullman's face. In plainer language, the writer confines himself to the high *a priori* line of argument,—sweeps away with a dash of his pen a thousand difficulties that would be stumbling-blocks to common people,—and before the reader has had time to raise a doubt, much less to solve one, he has proved to his own entire satisfaction that Junius and Chatham are identical—one and the same, beyond all question and discussion.

The credulous reader of the *Essay* will be apt to arrive at the conclusion that this identification is now first made known :—that, though Chatham may have been incidentally mentioned, this is the first deliberate and elaborate attempt to fix him as the writer of the Junius Letters. "The critics," we are told, "have repeatedly come close to him,—have seen his large vestiges in the sand,

—have been within reach of him, with only a cob-web, as it were, between them and him." This is not a fair statement; nor can we believe the writer so ignorant on the subjects as he affects to be. Chatham was early hinted at. There have been half-a-dozen or more Magazine articles, like his own, in which attempts have been made to prove that Chatham was the author. There have been many substantive publications to the same effect. We remember 'Another Guess at Junius,' in 1809,—one in 1830, enlarged, we think, into 'Junius Lord Chatham,' by Swindon, in 1833,—'Who was Junius?' in 1837, re-issued as 'Junius Lord Chatham' in 1838 :—and surely the writer must have heard of his own countryman, Dr. Waterhouse, to whom, for twenty years or more, we have been indebted for a somewhat ponderous volume of what he considered proofs.

Mere facts are known to be troublesome to writers of this class and school. All, therefore, is assumed to be true that is required for his argument ; and no mention is made of difficulties that might be thought to stand in the way of his conclusions. The fact that doubt exists as to the authenticity of any of the many Miscellaneous Letters, is not even adverted to; but it is confidently said that "public curiosity was dexterously led astray" by making the first of them an attack on Chatham :—the writer not stopping to explain how a letter published in April 1767 could have any misleading influence —could be known to be, or suspected to have been, written by the same person who appeared for the first time two years later under another signature. Then we are told that the object of the writer of these celebrated letters was, the return of Chatham to power; but no attempt is made to reconcile this with the previous assertion that he opened his literary batteries in April 1767, while Chatham was not only in power, but Prime Minister,—and so he continued until the 12th of October 1768. With a like dashing disregard of facts, opinions, or prejudices, this writer tells us that "the gout obliged" Chatham early in life "to forego the plumed troop;" it having been heretofore understood that the troop was taken from the young corner, by Sir Robert, for opposition talk in the House of Commons :—that "the old German [George the Second] and his daughter-in-law [the Princess-Dowager of Wales] were equally opposed to Chatham" in 1756 :—that Chatham at first "agreed with George Grenville in the attempt to tax the Americans" (!)—contrary to all history, all authority—contrary to Junius himself—and contrary to Chatham's own emphatic declaration, that—

"When the resolution was taken to tax America, I was ill in bed. If I could have endured to have been carried in my bed, so great was the agitation of my mind for the consequences ! I would have solicited some kind hand to have laid me down on this floor, to have borne my testimony against it."—*Parl. Hist.* Vol. vi. p. 98.

—How can we enter into a discussion with a writer so confident in assertion, yet so little to be trusted?

It is not unusual when an attempt is made to establish the literary claims of any man to an anonymous publication, to ask for some proof that the claimant *could* have written it,—that he did write something in which like power is manifest; and the present essayist profits by this established form with reference to the claims of others. Why then are we not to avail ourselves of it in the case of Chatham? Why is not such proof here offered? Chatham, we are told, was a great orator. What then?—does it follow that he was a great writer? Chatham never wrote a single volume, or pamphlet, or tract,—or anything beyond a few bad verses. He has

been placed amongst the foremost men of his age and nation—whether justly or not we shall not pause to inquire,—but we doubt if the most enthusiastic of his worshippers could establish a claim for the mere mention of his name in our literary history. We know, indeed, that when Prime Minister he called in others to write his king's speeches :—we suspect that others gave shape and form to his official despatches :—we know that he wrote a great, irregular, rambling, scrambling school-boy hand,—proof, beyond question, that he was not an habitual writer.

But it is all alike, direct or incidental,—mere assertion and assumption. Thus, we are told that Woodfall "certainly knew who Junius was,"—that George Grenville and Philip Francis knew, —that Francis reported Chatham's speeches,—and Calcraft is said to have been "Chatham's friend and retainer." Wilkes, too, told Mr. Butler that the handwriting of Junius "strongly resembled" the writing of "the Countess of Temple, mother of Lady Chatham";—this word in italic to mark its significance,—although Butler's words are—

"Mr. Wilkes had a card of invitation to dinner from old Lady Temple, written in her own hand; on comparing it with Junius's letters we thought there was *some* resemblance between them."

—And as Butler wrote in 1823, it is more than probable that he described the lady as "old" Lady Temple to distinguish her from a subsequent Lady Temple, who also had been dead some years,—and that he referred to the wife of Wilkes's friend, Richard, Earl Temple, who had been dead above forty years. We doubt, indeed, whether Wilkes ever dined with or ever knew the mother of Lady Chatham.—Here is another startling paragraph.—

"General Lee was once confidently put forward as Junius: and he certainly was Junius; but with a difference. During the years 1769, 1770, and 1771, he wrote in the *Public Advertiser*, under the signature of *Junius Americanus*. He also wrote the Preamble of the Bill of Rights for the citizens of London: and, in a letter to Wilkes, the real Simon Pure says that his American namesake is plainly a man of abilities. In 1803 a Mr. Rodney, in a letter which appeared at Wilmington, in America, said Lee confessed to him, in 1773, that he was Junius. Lee, doubtless, played off his *équivoque* upon his auditor; but it made a great sensation, and people said *Nominis umbra* was a Yankee, after all."

—With this the reader will perhaps permit us to take our leave. It would be an utter waste of time to examine further. Here are perhaps half as many blunders as lines. Though the writer pronounces against the claims of General Lee, it is obvious that he has never seen Dr. Girdlestone's pamphlets, in which those claims are enforced—no, nor the 'Memoirs' of Lee written and published in America,—nor read with decent attention the history of his own country, or he must have known that Major-General Lee was not "a Yankee after all," but an Englishman—an English officer who threw up his commission, and joined the Americans—one who sacrificed more than he could gain by such conduct—who defended New York, and afterwards commanded the Southern division of the army—was for a time second in command to Washington, and could not have played off the miserable "*équivoque*" upon Rodney. What General Lee said, or is reported to have said, was absolutely true or false, for he "certainly was [not] Junius" even "with a difference." The letters of "*Junius Americanus*" were written by one no less celebrated, Arthur Lee, subsequently Minister of the United States to the French Court, and brother to Richard, "President of Congress." It cannot be necessary to examine minutely into an argument founded on facts like these,

—or to discuss an historical question with one so uninformed as the writer.

We turn, therefore, to Mr. Ayerst:—who tells us that his evidence is “indisputable,”—so “strengthened by facts,” that “short of the unreserved and unconditional surrender of his name by Junius himself,” it is “difficult to conceive” a more perfect solution, a nearer approach to certainty.

Mr. Ayerst, it appears, had the good or ill fortune to stumble on a pamphlet written by Lieutenant-General Sir Robert Rich, published in 1776, addressed to Lord Barrington, then Secretary at War, respecting some claims against the executors of Rich’s father for alleged deficiencies in the clothing and accoutrements of the regiment,—wherein Mr. Ayerst found not only the irony—the interrogatories—the depth and acuteness of reasoning—the severity and blighting satire—of Junius;—but “a unity and individuality of character which force conviction of the identity of Sir Robert Rich and Junius:”—and he adduces parallel passages in proof.

Our first impression was, that it was not very extraordinary to find, in 1776, an angry man, who desired to strike hard at Barrington, seeking vigour and vituperation, pungency and satire by dipping into Junius; but Mr. Ayerst says, it is preposterous and absurd to suppose that “a man of the character, rank, and stamp” of Rich would “desire” to descend to “the meanness of literary piracy,”—and he illustrates and enforces this argument by what he calls “a physiological view of the case.” With a strong *Athenæum* recollection, we might perhaps deny the “physiological” conclusion; but the question does not affect us; for we can declare conscientiously that after an attentive perusal of the parallel passages given from the pamphlet, we cannot find in them even a shadowy trace of Junius.

Fortunately, there are proofs of a more positive and tangible character. Thus, the pamphlet, it appears, was published by Almon,—“a fact,” we are told, “of no slight significance;” but the force of which we do not see, for Almon probably published more pamphlets than all contemporary booksellers put together. But “this very man,” says Mr. Ayerst, “was prosecuted for giving publicity to the libels imputed to Junius”:—so were other booksellers, and thus the significant becomes insignificant. We are then reminded of the old assumption—which here appears as an admitted fact—that Junius was “attached to the Grenville connexion;” and a Chart is prefixed to the pamphlet to prove that the first Lord Lyttelton married the sister of Rich, and that Lyttelton’s father married the sister of Richard Grenville, and was the mother of Richard, George, Esther and others; and though the Grenvilles and Pitt and Lyttelton quarrelled and fought on occasions after a very unnatural fashion, this odd sort of no-relationship between Rich and the “illustrious” houses of Grenville and Pitt is thought to be sufficient to explain the partiality “even of a Junius for my Lords Grenville and Chatham.” This partiality for Lord Grenville is obviously one of those cases to which Fielding refers wherein nothing but the inspiration with which writers are gifted could possibly enable them to make the discovery; for Lord Grenville, be it remembered, was at that time a boy at Eton,—the second son of plain George, the former minister,—and not created a Lord for twenty years after Junius had retired from before the public.

But Mr. Ayerst has other curious corroborative facts. Thus, Byron, it appears, said that Junius was “a good hater;”—and Rich by a codicil to his will directed that his remains “should be taken from the place” where he might “hap-

pen to die in a hearse drawn by four horses only, without escutcheons, trappings,” &c.:—“a bitter sarcasm,” says Mr. Ayerst,—and another proof, it must be inferred, that Rich was Junius! Byron, indeed, helps us to other evidence—he was prophet as well as poet:—“It is a curious fact,” says Mr. Ayerst, “that Lord Byron should have surmised an epitaph as the means by which Junius would discover himself, and that Sir Robert should himself have penned his own, thus in a manner identifying himself with the fancy of the poet.” Mr. Ayerst, however, has some misgivings here. Even if Sir Robert prove to have been Junius, he says “the gifted poet must have been partially mistaken in his reverie.” This, however, is a matter of opinion,—the reader may differ from Mr. Ayerst. What is but “partially” revealed to one man may be clear as noon-day to another. In justice, therefore, to all, we shall print the epitaph which the poet foresaw and foretold that Junius would write, and which would lead to the discovery.—

“Near this place are deposited the remains of Sir Robert Rich, Baronet, Lieutenant General of His Majesty’s Forces, who departed this life on the day of 17 , aged .”

—Of the force and significance of the prophecy, and whether the fulfilment be partial or clear, the reader can now judge for himself.

Mr. Ayerst, not yet content with this proof, proceeds by a process of “inductive reasoning”—we think the fact might have been taken for granted—to show that a man’s particular tastes, habits of thought—individuality, in fact—may be learned from his library;—and he selects nineteen works from the Catalogue of Rich’s literary treasures—works, we presume, of such rarity and peculiarity as not to have been met with in any other library but that of Junius. Here they are.—

“Epitome Doctrinae Moralis”—‘La Théologie Naturelle de Raymond Sebon’—‘Johannis Magiri Physiologicae Peripateticæ’—‘The Magazine of Honor’—‘The Honour of Chivalry’—‘The Appeal of Injured Innocence’—‘Seneca’—‘Horace’—‘Juvenal’—‘Pub. Ovidii Nasonis’—‘The Perplexed Prince’—‘The Hidden Treasures of the Art of Physic’—‘A Discovery of Sincerity and Hypocrisy’—‘The Nonsuch Charles, his Character, 1651’—‘A Detection of the Court and State of England, 1694’—‘Sir Charles Grandison’—‘The Foundling’—‘Peregrine Pickle’—‘Trials of Peers and other Persons.’”

A clear case this,—proved, we suppose, as Francis was proved to have been the reporter of Chatham’s speeches, by silence—by the fact that Junius, cunning rogue, never once quotes or refers to any one of the works. We should perhaps except ‘The Foundling,’ a curious and rare work,—but the reference is equivocal.

But the genealogical Chart proves more than we have noticed,—and of equal “significance.” Junius, in illustrating his argument, twice refers to the levying of ship-money under Charles the First,—and once, by name, to the resistance offered by Hampden. This, we do not doubt the reader will admit, was one of those obscure historical facts not likely to have been known to the common herd of writers; and fortunately Mr. Ayerst is enabled to explain this mysterious allusion by the discovery that Rich was allied to the family of Hampden—his “paternal great grandmother” was sister to the patriot. What more likely, as Mr. Ayerst asks triumphantly, to present itself to the mind of Junius, than “a matter of family history!”—

So fades, so languishes, and dies away,
All that this world is proud of!

A matter of family history!—“the noble dust of Alexander stopping a bung-hole”!

But if Rich’s great grandmother was sister to Hampden, she was first cousin to Cromwell;

and “family history” will explain other strange references and opinions,—as, that “Cromwell had the merit of conducting Charles the First to the block”—“a glorious act of substantial justice.” Nay, Mr. Ayerst is over-modest, for there is no limit to the importance of this discovery. If, again—this great-grandmother was really *sister* to patriot John, and daughter, as Mr. Ayerst says—and as his Chart shows—to “Sir Edmund Hampden,” it follows that our historians, and biographers, and heralds—Mr. Noble, Lord Nugent, and others—are all wrong,—nay, that patriot John himself was wrong; and he may hereafter serve to illustrate the slanderous old proverb about children not knowing their own fathers: for, the biographers and others declare, and John with his own hand certified in the Visitation Books, still preserved in the College of Arms—that he was the son of *Mr. William Hampden*, and that he had but one brother, Richard, and *no sister*.

We had some doubts at starting whether the prize for discovery was to be carried off by an Englishman, or by “a Yankee after all:”—we shall now, in modesty, leave the decision to our readers.

Daisy Burns. By Julia Kavanagh. 3 vols. Bentley.

We are sorry not to like ‘Daisy Burns’ so well as ‘Nathalie’—the novel by Miss Kavanagh which preceded it. The authoress suffers from the scale on which she has been led to construct her story. Its plot, though not complicated (as might be gathered from the remark just made), is neither very new nor very natural. Daisy Burns—the name of Margaret being thus translated—is the daughter of a father who dies in the first chapters of the tale,—her mother having been long before dead. Daisy is, also, the grand-daughter of an eccentric humorist who disinherited that mother because she married to please herself. On the death of Daisy’s father, the child seems absolutely to be left to high—or to by—way charity. A young Irish genius, Cornelius O’Reilly, to whom her father had been kind, takes pity on her desolation. He is only on the verge of the line which separates boyhood from discretion,—being “about twenty years of age;” but he generously charges himself with the friendless girl,—forces her an entrance into the *DomDaniel* where her grandfather vegetates in whimsical and miserly seclusion,—compels the old man to give Daisy lodgment; and when, after a short trial, Daisy finds life with her grandfather intolerable from neglect, unkindness, and parsimony, Cornelius rescues her thence, and takes her home to live with himself and his sister. That Daisy should conceive a deep, earnest, grateful, craving affection for her benefactor, comes in due course. Miss Kavanagh assures us that her heroine believes it to be pure friendship. Its workings, sufferings, and struggles during the chapters in which Cornelius makes himself a painter, and contracts a marriage-engagement with a magnificent and sinister Miriam—its happiness when “all comes right”—make up the whole story.

The pattern of the tissue corresponds with the colours of web and woof. Neither belong to any world that we have seen or heard of. There is no need to evoke the orderly shade of Mrs. Chapone to witness for us that such relations as those described betwixt Daisy and her benefactor are impossible. Granted the fact of her relations’ utter callousness and neglect—granted that persons in easy circumstances would allow an orphan girl to be removed from amongst them for adoption by a young man little older than herself,—the explanation of a mystery of feeling which is no mystery could not have been

adjourned in the manner shown by Miss Kavanagh. Daisy's humiliation in the matter of Miriam would have been spared. Gratitude and benevolence must have embraced each other, at an early period in place of playing at cat and mouse through so long a series of years. The tale, in brief, is a sickly one,—and no qualification of the truth will mend the matter. Many passages are written with Miss Kavanagh's usual sentiment and delicacy; but we can wish her no better wish than the earliest possible deliverance from that desire to exhibit feminine originalities in fiction which, as we have elsewhere said, bids fair, just now, to spoil so much that is brightest and bravest in the richly-cultivated and peculiar domain of our female authorship.

Memoirs of the Court and Cabinets of George the Third, from Original Family Documents. By the Duke of Buckingham and Chandos. 2 vols.

[Second Notice.]

In our previous extracts from these volumes our selection had reference to the importance of the struggle known in Parliamentary history as the "Coalition contest." We now turn to a struggle equally important,—and far more interesting to read about, from the insight that in its course we obtain of some royal celebrities. We allude to the disputes about the Regency, which arose in consequence of King George the Third's mental illness. These parts of the Grenville Papers are the most personal, and contain the most invidious details about the Royal Family, that have yet been published. The Prince of Wales (George the Fourth) and the Duke of York have never before appeared in a worse light. The satirical wit of Moore and the political attacks of Colonel Wardle could not do such lasting damage to the fame of the royal brothers as the pictures of them in the Grenville Papers. Our extracts will disclose a painful domestic drama acted on an historical stage.

Just before the King's illness, Lord Bulkeley, writing to the Marquis of Buckingham, (March 10, 1788), thus describes the Prince of Wales and his brother.—

"The Prince of Wales takes an active part in opposition, and goes on the same way. The Duke of York in politics talks both ways, and, I think, will end in opposition. His conduct is as bad as possible; he plays very deep, and loses, and his company is thought *mauvais ton*. I am told the King and Queen begin now to feel 'how much sharper than a serpent's tooth it is to have an ingrate child.' When the Duke of York is completely *done up* in the public opinion, I should not be surprised if the Prince of Wales assume a different style of behaviour; indeed, I am told he already affects to say that his brother's style is too bad."

Such being the Princes, a question suddenly arose which converted them all of a sudden into powerful political levers to be worked by party. The King for a time lost his reason;—and the gravity of the crisis is thus anticipated by Lord Grenville, writing to his brother, Lord Buckingham.—

"I wish I could say to you that anything more is done about your commissions; but this has been, and continues to be, absolutely impossible, for a reason which gives us all no small degree of uneasiness—I mean the King's illness, which began with a violent spasmodic attack in his stomach; and has continued with more or less violence, and with different symptoms ever since. We put as good a face as we can upon it; and, indeed, I hope that the danger is now over; but I cannot but own to you that I think there is still ground for a good deal of alarm. He brought on this particular attack by the great imprudence of remaining a whole day in wet stockings; but, on the whole, I am afraid that his health is evidently much worse than it has been, and that there is some lurking disorder in his constitution, which he has not

strength to throw out. I have again mentioned to Pitt the subject of the commissions; and he has promised to endeavour to bring it to a conclusion as soon as the King is sufficiently recovered to allow him to see him on that business. But this may yet be some time, as a part of the King's disorder is an agitation and flurry of spirits, which hardly gives him any rest. I need not mention to you, that I should not allow myself to say all this, but in the strictest confidence, and that, independently of the King's great dislike to its being known that he is ill, we have the strongest reasons of policy, both foreign and domestic, in the present moment particularly, to wish that idea not to prevail."

When the fact became publicly known, and there was no doubt of the King's malady, there was general alarm. Lord Bulkeley gives a lively picture of the state of affairs.—

"The Queen sees nobody but Lady Constance, Lady Charlotte Finch, Miss Burney, and her two sons, who, I am afraid, do not announce the state of the King's health with that caution and delicacy which should be observed to the wife and the mother, and it is to them only that she looks up. I understand her behaviour is very feeling, decent, and proper. The Prince has taken the command at Windsor, in consequence of which there is no command whatsoever; and it was not till yesterday that orders were given to two grooms of the bedchamber to wait for the future and receive the inquiries of the numbers who inquire; nor would this have been done, if Pitt and Lord Sydney had not come down in person to beg that such orders might be given. Unless it was done yesterday, no orders have been given for prayers in the churches, nor for the observance of other forms, such as stopping the playhouses, &c., highly proper at such a juncture. What the consequences of this heavy misfortune will be to Government, you are more likely to know than I am; but I cannot help thinking that the Prince will find a greater difficulty in making a sweep of the present Ministry, in his quality of Fiduciary Regent, than in that of King. The Stocks are already fallen 2 per cent., and the alarms of the people of London are very little flattering to the Prince. I am told messenger after messenger has been sent for Fox, who is touring with Mrs. Armstead on the Continent; but I have not heard whether the Prince has sent for him, or given any orders to Fox's friends to that effect. The system of favouritism is much changed since Lord Bute's and the Princess-Dowager's time, for Jack Payne, Master Leigh, an Eton schoolboy, and Master Barry, brother to Lord Barrymore, and Mrs. Fitz, form the Cabinet at Carlton House."

Opinions varying about the probable duration of the King's illness, the fears and hopes of "party" rose and fell in proportion. Lord Grenville thus describes the conduct of the Opposition. He writes to the Irish Viceroy.—

"The indecency of any language held on your side of the water cannot exceed that of the universal tone of Opposition within these last four or five days. So long as they considered the case as desperate, they were affecting a prodigious concern and reverence for the King's unhappy situation. Now that people entertain hopes of his recovery, they are using the utmost industry to combat this idea—circulating all the particulars of everything which he does or says under his present circumstances, and adding the most outrageous falsehoods. I think I can say with confidence, that no enmity against an individual, much less against a person in such a rank as his, could induce me to retail the different acts of frenzy which he may commit in a state of delirium or insanity."

The Chancellor, Lord Thurlow, intrigued with the Opposition. These papers conclusively prove that his conduct was quite as well known to his colleagues at the time as it has been since. Lord Grenville tells Lord Buckingham—

"You will have heard, in all probability, much on the subject of the Chancellor. His situation is a singular one. It is unquestionably true that he has seen Fox, and I believe he has also seen Sheridan repeatedly, and certainly the Prince of Wales. And of all these conversations he has never communicated one word to any other member of the Cabinet. Yet I am persuaded that he has as yet made no terms with them, and that whenever they come to that

point they will differ. With this clue, however, you will be at no loss to guess where the Prince acquires his knowledge of the plans of Regency which are to be proposed, because, even supposing the Chancellor not to have directly betrayed the individual opinions of his colleagues, yet still his conversation upon these points, in all of which he has explicitly agreed with the opinions of Pitt, must lead to the communication of the plans in agitation."

The writer adds:—"Pitt has, indeed, from his regard to the King, to dissemble his knowledge of Thurlow's conduct, and to suppress the resentment which it so naturally excites." The effrontery of Thurlow in afterwards making his too famous speech, "When I forget my Sovereign, may my God forget me!" almost exceeds human belief,—since we now know that to both political parties at the time his schemes and his selfish heartlessness were alike visible. Lord Grenville thus writes of the conduct of the Prince of Wales and the Duke of York.—

"The behaviour of the two Princes is such as to shock every man's feelings. What do you think of the Duke of York's having a meeting of the Opposition at his house on Thursday, before the House or Lords met, and then going down there to hear the examinations read? After that, they closed the day, by both going in the evening to Brookes's. The truth is, that the Duke is entirely in his brother's hands, and that the latter is taking inconceivable pains to keep him so, in order that he may not see what a line is open to him if he had judgment to follow it."

The close of the letter has great significance:

"In the midst of all this confusion, and while his sons and brothers are struggling to gain entire possession of his authority, the King may recover his reason. What a scene will present itself to him! and how devoutly must he pray, if he is wise, to lose again all power of recollection or reflection."

The physicians afterwards thought that when the King should discover what had been done during his illness, his feelings might again bring on his calamity:—nor does that seem improbable, when we find such a terrible sentence as the following in a letter from Lord Grenville.—

"If we were together, I could tell you some particulars of the Prince of Wales's behaviour towards the King and her [the Queen], within these few days, that would make your blood run cold; but I dare not commit them to paper, because of my informant."

The character of the letter-writer gives fearful weight to the expression—"make your blood run cold." Lord Grenville was not a wayward, a flighty, or a passionate man. He was calm and undemonstrative, in nowise prone to exaggeration,—as his public conduct and his private correspondence amply prove. We are disposed to make great allowance for men on all sides in a fierce party contest. That Fox, Burke, and Sheridan were exceedingly intemperate in the Regency debates may have been true; but the partizanship of orators in an excited assembly like the House of Commons, is to be expected. The conduct of the Royal Princes, however, as shown in these Papers, exhibits want of human-heartedness, and a most un-filial, not to say unmannerly, indifference to the state of a father under the direst of human calamities. While the Regency contest is raging in Parliament, Lord Bulkeley says of them—

"The Princes go on in their usual style, both keeping open houses, and employing every means in their power to gain proselytes, attending the Beefsteak Club, Freemason meetings, &c., and will probably very soon attend the parochial meetings of Lord John Townshend's Committee in Westminster. Notwithstanding all this, the Parliament still continues steadily to Mr. Pitt, which, considering the looseness of morals and of the times, does the members great credit. * * The Duke of York never misses a night at Brookes's, where the hawks pluck his feathers unmercifully, and have reduced him to the vowels I. O. U. The Prince likewise attends very often, and has taken kindly to play."

When these royal sons were allowed to see

the King in his convalescence, Lord Bulkeley writes:—

"The Princes entered the King's apartment without any emotion, and came out of it with none visible in their countenances. The Queen only was present, and the conference lasted half an hour. I have not heard as yet; but conclude they were both rioting, —, and drunk last night at the masquerade, as they were at one a week ago; the truth is, that they are quite desperate, and endeavour to drown their cares, disappointments, and internal chagrin in wine and dissipation. The Duke of York plays much at tennis, and has a score with all the blacklegs; and in the public court he tells them they shall all be paid as soon as his father can settle with him some Osnaburgh money which he owes him." * The Princes give out, that as soon as they have an opportunity of explaining their conduct to the King, they are sure he will approve of it as much as he will reprobate that of Mr. Pitt's."

The editor suppresses portions of the letter from which the foregoing extract is taken; but he prints a letter which concludes with the following most remarkable passage from the pen of Lord Grenville. The italics are his own.—

"The two Princes were at Kew yesterday, and saw the King in the Queen's apartment. She was present the whole time, a precaution for which, God knows, there was but too much reason. They kept him waiting a considerable time before they arrived; and after they left him, drove immediately to Mrs. Armstead's, in Park Street, in hopes of finding Fox there, to give him an account of what had passed. He not being in town, they amused themselves yesterday evening with spreading about a report that the King was still out of his mind, and in quoting phrases of his to which they gave that turn. It is certainly a decent and becoming thing, that when all the King's physicians, all his attendants, and his two principal Ministers, agree in pronouncing him well, his two sons should deny it. And the reflection that the Prince of Wales was to have had the Government and the Duke of York the command of the army during his illness, makes this representation of his actual state, when coming from them, more peculiarly proper and edifying. I bless God it is yet some time before these *matured and ripened virtues* will be visited upon us in the form of a Government."

As we observed above, the grave character of the writer gives additional force to such severe censure as is conveyed in the foregoing extract. The passage is very curious when we recollect the subsequent events in the writer's career,—his junction with Fox in 1806,—his union with Lord Grey in 1812, and defeat by the Hertford House clique,—besides other circumstances in his history. The dissipation and libertinism of the Royal Princes might be imputed partly to their youth, to their great temptations, and to the laxity of the times,—for it is a gratifying reflection that the standard of conduct has greatly improved since those days. But such conduct as is narrated of them in these Papers during the grievous illness of their father, exhibits gross heartlessness, and a pravity doubtlessly nourished by the immorality of their lives. How did they conduct themselves after their parent's restoration to health? A ball was given at White's Club to celebrate the King's birthday and his recovery; and Sir William Young, in a letter to the Lord Lieutenant of Ireland, thus describes the conduct of the Princes.—

"For the dish of scandal I promised, it is of marked importance as to the character of those whose character must have leading consequences in this country; and, in fact, it is no scandal, it is a shameful truth; otherwise, tales of this sort, are not such as I like blotting my paper with. In the first place, on the ball given by White's Club, at the Pantheon, the Prince of Wales sent round to canvass non-attendance by every one of his party; yet both himself and the Duke of York took the tickets sent, and then the Duke of York sent them all to be sold, at Hookham's, to any one that would buy them. The fact was intimated at White's, when the stewards adopted a regulation to preclude the mischief of improper company,

by directing that the person subscribing, or to whom the tickets were sent, should put his name. The Duke thereon put his name, and the tickets were sold, with the prostitution of the title of 'York.' To close this disgraceful detail, a ball, the same night, of —, was given at the Horse Guards, expressly for the Duke of York. I have not authentically heard whether the Prince of Wales was of the party. The day will come when Englishmen will bring these Princes to their senses."

It would appear, that a considerable portion of aristocratic opinion was on the side of the Princes,—but that the popular opinion, especially in the city, sympathized deeply with the King. On the procession to the thanksgiving at St. Paul's, the Princes entered into a sort of rivalry with their father to divert to themselves the applause of the spectators. The following passage from a letter of Lord Bulkeley's narrates the events of the day,—and is very interesting.—

"The pilgrimage to St. Paul's, which funk'd us all very much, has turned out exceedingly well, for the King conducted himself throughout the whole of that very arduous trial in such a manner as to convince all, except those who will not see nor hear, that he is in perfect possession of his faculties. The Princes of Wales, York, Cumberland, and, I am sorry to say, Gloucester, talked to each other the whole time of the service, and behaved in such an indecent manner that was quite shocking. The King in Pall Mall was received without applause, and the Prince with a good deal; but from Cockspur Street to St. Paul's he had the warmest acclamations possible, particularly in the city of London, where all ranks of people were unanimous, which the King perceived, and since has much praised. In parts of the Strand the Prince's dependents were posted to give him an huzza as he passed, which flattered him most exceedingly; but he lost his temper in the city, and he never recovered it afterwards, for at St. Paul's he was in the worst humour possible, and did everything he could do to expose himself in the face of an amazing concourse of persons, and of all the foreign Ministers. On the return of the procession the Prince and Duke of York put on their uniforms at Carlton House, and headed the whole brigade of Grenadiers, and fired a *few dejeoie* before Buckingham House, the King and Queen and the Princesses standing in one of the windows. The Prince, before the King got into his carriage, which the whole line waited for before they filed off, went off on a sudden with one hundred of the common people, with Mr. Wattie in the middle of them, huzzazing him, and this was done evidently to lead, if possible, greater number, and to make it penetrate into Buckingham House. The breach is so very wide between the King and Prince, that it seems to me to be a great weakness to allow him any communication with him whatsoever; for under the mask of attention to their father and mother, the Prince and Duke of York commit every possible outrage, and show every insult they can devise to them. The report of the journey to Hanover prevails to an alarming degree, and the King talks of it right hand and left; but it is to be hoped the Ministers will be able to divert his attention from it at this particular moment, for in the present unshinged state of things it might be pregnant with very disagreeable consequences. I believe the King's mind is torn to pieces by his sons, and that he expects to relieve himself by a new scene, and by getting out of the way of hearing of and seeing the Prince of Wales, with the hopes of being able to detach the Duke of York, whom he fondly and dotingly loves, and of prevailing on him to marry on the continent, of which there is no chance, for in my opinion he is just as bad as the Prince, and gives no hopes of any change or amendment whatsoever in thought, word, or deed."

It is evident, from the statements in this Correspondence, that Fox, Burke and Sheridan by their extreme precipitation and the violence of their language damaged the Opposition,—and that Pitt, wary and phlegmatic, profited abundantly by their mistakes. But the conduct of the leading statesman of that time has long been known,—and it is almost universally admitted by his friends and his foes that Mr. Pitt

never appeared to more advantage than during the Regency struggles. We pass on, therefore, from those times to the opening of the Revolutionary War,—anxious to discover the *animes* of our Government in 1792. The letters in these volumes do not in anywise warrant the notion that our Ministers at that period panted for war. As will be seen by the subjoined extracts, no member of the Peace Society could have put up stronger aspirations for peace than did Lord Grenville, our Secretary for Foreign Affairs. Early in 1791, when the peace of Europe was threatened by the state of affairs between Russia and Turkey, he concludes a letter to his brother thus:—

"I can hardly form to yourself an idea of the labour I have gone through; but I am repaid by the maintenance of peace, which is all this country has to desire. We shall now, I hope, for a very long period indeed enjoy this blessing, and cultivate a situation of prosperity unexampled in our history. The state of our commerce, our revenue, and, above all, that of our public funds, is such as to hold out ideas which but a few years ago would indeed have appeared visionary, and which there is now every hope of realizing."

Again, so late as the 7th of November, 1792, in alluding to the movements of the Duke of Brunswick and the Allies, he says:—

"I bless God, that we had the wit to keep ourselves out of the glorious enterprise of the combined armies, and that we were not tempted by the hope of sharing the spoils in the division of France, nor by the prospect of crushing all democratic principles all over the world at one blow. But having so sturdily resisted all solicitation to join in these plans, we have been punished for our obstinacy by having been kept in profound ignorance of the details by which they were to be executed, and even of the course of events, as far as that could be done, which occurred during the progress of the enterprize. Now that it has failed, we must expect these deep politicians to return to the charge, and to beg us to help them out of the pit into which they wanted to help us. ** All my ambition is that I may at some time hereafter, when I am freed from all active concern in such a scene as this is, have the inexpressible satisfaction of being able to look back upon it, and to tell myself that I have contributed to keep my own country at least a little longer from sharing in all the evils of every sort that surround us. I am more and more convinced that this can only be done by keeping wholly and entirely aloof, and by watching much at home, but doing very little indeed; endeavouring to nurse up in the country a real determination to stand by the Constitution when it is attacked, as it most infallibly will be if these things go on; and, above all, trying to make the situation of the lower orders among us as good as it can be made. In this view, I have seen with the greatest satisfaction the steps taken in different parts of the country for increasing wages, which I hold to be a point of absolute necessity, and of a hundred times more importance than all that the most *doing* Government could do in twenty years towards keeping the country quiet. I trust we may again be enabled to contribute to the same object by the repeal of taxes, but of that we cannot yet be sure. Sure I am, at least I think myself so, that these are the best means in our power to delay what perhaps nothing can ultimately avert, if it is decreed that we are again to be plunged into barbarism."

It is worth recollecting, that the same hand which penned the foregoing passage about raising the wages of the working classes, drew up in 1820 that masterly petition to Parliament known in the history of Free Trade as "The London Merchants' Petition,"—cited in Mr. McCulloch's "Commercial Dictionary," and containing the oft-quoted words—"Monopoly is the parent of dearness, scarcity, and uncertainty." The perusal of Lord Grenville's correspondence, and the facts of his public life, will warrant us in saying that he was the ablest of all his family—at least, of the Grenville branch. Cool and circumspect, with vast poli-

tical knowledge, he had great official aptitude, without however rising into the first class of statesmen. Something of vital heat—*vivida vis animi*—was wanted to make him as effective in action as he was thoughtful in counsel, and to give him the greatest mental quality that statesman can have—the power of wielding other men, and making his superior sense prevalent in a senate. His character in all its best points will be amply confirmed by his letters in these volumes.

The editor believes, that the earliest allusion in the official communications of the period to Arthur Wellesley, Duke of Wellington, occurs in this Correspondence. It is in a letter from Lord Mornington (the Marquis Wellesley), thanking the Marquis of Buckingham for appointing his younger brother, Arthur, to be an aide-de-camp at Dublin Castle. Lord Mornington writes:—

"I am persuaded that under your eye he will not be exposed to any of those risks, which in other times have accompanied the situation he will hold. I can assure you sincerely that he has every disposition which can render so young a boy deserving of your notice; and if he does not engage your protection by his conduct, I am much mistaken in his character. My mother expects him every hour in London, and before this time I should hope that he had himself waited on you. Once more, my dear Lord, before I close this part of my letter, let me thank you most warmly for this flattering instance of your friendship. Grenville, I hope, has shown you my letter, in which I declare that I would not have asked you for this favour, knowing your inclination to attend to my requests, and apprehending that you might suffer your regard for me to interfere to the prejudice of your Government; but certainly this object for my brother was very near my heart, and I accept it with a gratitude proportioned to the anxiety with which I desired it, and to the most friendly manner in which it has been given."

The foregoing passage is very characteristic of the writer, who throughout his life zealously espoused the interest of the young aide-de-camp of 1787.—Not many weeks have passed since the remains of the "Great Duke" were entombed,—and in the whole of this Correspondence, terminating in 1799, we do not find mentioned the name of a public character now living. We read of the dawn of Free Trade in 1787, when Pitt made his Reciprocity Treaty with France, and when Fox opposed it because France was "our natural enemy." In the letters about Hastings we read of "a Mr. Tierney,"—and "Young Grey," the Reform Bill Earl of that name. Only one question of interest is mooted in this work on which any man now living obtained notoriety—the Union debates in 1799, of the debaters of which one still lives, the oldest public man in the empire—Lord Plunket.

Anecdotes of the Habits and Instincts of Birds, Reptiles, and Fishes. By Mrs. R. Lee. Grant & Griffith.

Mrs. Lee is a capital teller as well as collector of anecdotes; and though in her last series we met with some instances of animal intelligence far beyond our own serious digestion, yet there are large classes of readers to whom another volume of her animal reminiscences will be welcome.

In the present volume, however, we are descending in the scale of intelligence. In Mrs. Lee's former book we had to deal with creatures whose mental powers, however remotely, more nearly resembled the powers of man than those of the families to which the present is devoted. But if anecdotes of monkeys, dogs, horses, and elephants possess most interest, those of birds, reptiles, and fishes are more rare.

We miss, however, for the most part, Mrs. Lee's personal experience amongst the lower animals:

—her pets have evidently been monkeys, lions, bears, and dogs,—and she has regarded with comparative coolness cockatoos, snakes, and gold-fishes. The feeling which draws one observer to one class of animals, and others to another, is curious. Naturalists who devote themselves to insects, or birds, or fishes, or shells have not always their tastes determined by accident; and some men are drawn irresistibly towards a particular family, or part of a family, who have positively no care for any other set of objects in nature,—would not, in fact, have been naturalists had the particular family not been created. Although, thus, we think we detect a *penchant* on the part of Mrs. Lee, like that of her great friend Cuvier, for Mammalia, yet her present volume may be pleasantly read when the first has been laid down.

At the top of the tree of bird intellect, no doubt, stands the parrot; and from his social instincts and power of language, he has succeeded in creating for himself an amount of interest not equalled by any other bird. Of course, Mrs. Lee abounds in anecdotes of these creatures.—It may be a question for the psychologist to determine, how it is that parrots come to express their feelings in appropriate language; but that they do, oftener than mere coincidence can explain, we know. Mrs. Lee's instances must be left, however, to appeal to the varying experiences which parrot-keepers have in this matter. Mrs. Lee, it will be observed, does not touch for them,—and we distinctly decline to do so.—

"All animals are jealous; and none more so than Parrots. One belonging to a young friend of mine was miserable when she took charge of a canary for a friend, who was to be absent for some time. From the first moment Poll saw her caress the stranger, she became sulky; would not speak, scarcely ate during the first few days, and not only turned her back upon her mistress, but tried to bite her. The canary, one fine sunny morning, was hung up at the window to enjoy the warmth, and in its delight, burst forth into one of its sweetest songs. The Parrot listened attentively, with her head on one side, till the little warbler paused; when, in the most patronizing tone possible, she exclaimed, 'Pretty well! pretty well!' and then, as if in spite, she vociferated the most contemptuous 'Ha! Ha! Ha!'—This same lady's brother had also a Parrot, who was very jealous of a much smaller bird than himself, on whom his master lavished many caresses. They were placed in a room next to the gentleman's bedchamber; and one night he was awakened by the screams of his little favourite. He immediately rose, and went to its cage with a light, but it was too late; the Parrot had by some means unfastened the door of his cage, and going to that of the smaller bird, put his claws between the bars, dragged it to the side, and was tearing it to pieces.—I was told of a Parrot the other day that had been accustomed to breakfast on oatmeal-porridge; but on a recent occasion the oatmeal was exhausted, and from negligence had not been renewed. Accordingly, some soaked bread was put into the bird's saucer. He looked at it for some time, tasted it once or twice, sat and apparently considered the matter; and then, dashing his bill in, he threw it all out, first on one side and then on the other, saying, between each sputtered mouthful, 'Nasty mess! nasty mess!' The same bird heard a lady say, 'Oh dear! I have lost my purse!' and immediately exclaimed, 'How very provoking!'

The portion of Mrs. Lee's book devoted to birds contains several well-executed wood engravings by Mr. Harrison Weir. The titles of 'The Raven and the Dog,' 'The Swallows and the Cat,' 'The Eagles and the Sheep,' 'The Guinea Hen and her Duckling Brood,' 'The Duck rousing the Dog,' will indicate the nature of the anecdotes which they illustrate.

Amongst the reptiles, of course, poisonous snakes come in for the greatest share of interest. In following the steps of a traveller through a tropical country, no rencontre excites more sympathy than that of a venomous serpent in

his path. Amongst a multitude of stories making the reader feel grateful that he lives in a country where such creatures are to be seen only in the Zoological Gardens, we have the following.—

"Two were told me by a military friend, as having occurred in his presence. He, and several others, were sitting after dinner, over their wine, when one of the party turned very pale, and said, a snake has come in, and twisted itself round my leg, and that of the table. His companions hastily rose, in order to kill it, but he said, if you awake it, it will stick its fangs into me, and then I am a lost man. You had better all go out of the room, and I will sit quietly with my hookah till it awakes of itself; and then probably it will glide away without doing me any injury. After some expostulation, his plan was adopted, and there he sat with the most perfect stillness for an hour, and an hour of much greater anxiety could scarcely have been passed; he was, however, rewarded by the snake quietly uncoiling itself, and taking its departure. The other story was that of an officer being about to put on his boots, and thrusting his foot into one of them, felt something wriggling at the bottom: with the greatest presence of mind he instantly stamped his foot upon the ground with the utmost violence. His chief difficulty was, to know when to leave off this fatiguing exercise; but at last his leg ached so much that he stopped, and finding all still, he drew off his boot, and there found a venomous serpent, which had crawled in, and coiled itself up in the foot of the boot, but which he had killed by his exertions."

Not less dreadful are sharks amongst fish than snakes amongst reptiles. Here, again, we feel a pleasant satisfaction in living on an island where we may bathe in the open sea without an immediate prospect of losing our legs, if not our lives. It is not so at Cape Coast.—

"Sharks abounded at Cape Coast, and one day, as I stood at a window commanding a view of the sea, I saw some of the inhabitants of the town bathing, and the Sharks hastening to seize upon them; they being visible from always swimming with part of their dorsal fin out of water. I sent to warn the men of their danger, and all came ashore except one, who laughed at the caution of his companions. A huge Shark was rapidly approaching, and I sent my servant again, and this time armed with half a bottle of rum, to bribe the man to save himself. It was too late, the murderous creature had seized him, and the water around was dyed with his blood. A canoe was dispatched to bring him ashore, but a wave threw him on to the beach; and it was found, that the Shark had taken the thigh bone completely out of the socket. The man, of course, expired in a very few minutes. Accidents were often happening, and always fatal, and yet the negroes, who seldom think beyond the present moment, could not be dissuaded from bathing. A man walking in the sea up to his knees was dragged away by one, almost before my eyes."

It will be seen from what we have said, that Mrs. Lee's book, like its predecessor, contains agreeable reading for all who take an interest in the animal world, and can command a certain amount of faith for its gratification.

OUR LIBRARY TABLE.

THE New Year has made a return back towards its source,—and while we were looking out for the primroses, and had almost the breath of the violet on our cheek,—we find ourselves suddenly in the midst of such winter weather as from long disuse we had almost learnt to forget. For this reason, the stragglers that still keep dropping in to complete the list of books of reference destined for the service of the present year seem less behind their time than they really are.—First amongst these we may mention *The Pocket Peerage of Great Britain and Ireland*, by Mr. Henry Rumsey Forster. This publication is in its third year,—and to the convenience of form and of arrangement which we have already had to acknowledge, have been added such means of correction as could bring it nearer to completeness. One advantage of this kind it owes to the late period of its appearance:—having been corrected since the fall of the Derby ministry in December of last year,—all the appointments in the New Administration are noted. The book is

a very useful compendium.—The *London Clubs* is a small volume which professes to give a list of those convenient and magnificent establishments in the Metropolis, together with "their Anecdotes and History, private rules and regulations." The information is for the most part of the very scantiest,—and often not correct, where the letter may be true, from want of space to make the spirit conform. As regards many of the Clubs, the volume is little better than useless.—*Lett's Commercial Summary for the Year 1852* is a broadsheet containing a quantity of columnar matter recording under the head of each month the ordinary phases of British commerce,—and flanked by an almanac.

Apsley House. By Charles A. Cole.—This little quarto, of some dozen pages, may be described as a poetical guide to that treasure-house of a great fame—Apsley House. All those objects which the affectionate pride and well-judged liberality of the present Duke of Wellington have laid open to the eager eye of the public are here catalogued, as it were, in verse,—with the memories which surround them, and the morals which they utter. Each verse has its particular meaning or moral expressed into a title, and written at the head,—making, in fact, the separate items of the catalogue on which the verses are severally the comment. As frontispiece there is a portrait of the late Duke, drawn and engraved by Mr. John Thompson, after Sir Thomas Lawrence's picture.

Claverston: a Tale. By Charles Mitchell Charles.—The curious part of 'Claverston' is, its Preface. Mr. Charles tells us, that he is the author of 'Hamon and Catar,' which was published two days after the opening of the Great Exhibition. "It was written," says he further, "in a sudden fit of rage, after reading Lord Byron's 'Cain,'"—and its author, "avoiding spirit-machinery as carefully as he avoided that gibberish of simplicity which makes the English version of 'The Death of Abel' a horror, endeavoured to set all in a framework of fierce melo-drama."—Mr. Charles "made no attempt" we are subsequently told, "to describe dresses or food, and but scanty ones to describe persons."—In spite, however, of all his high principles and great purposes, 'Hamon and Catar' failed. The Crystal Palace put it down. The story, it may be remembered, was not without power and passion, and we augured better things from its author in his future efforts. We are sorry that 'Claverston' does not justify our auguries. Mr. Charles has done his best, it is true, in his modern novel, to write up to his theory of "melo-drama and excitement"; but that he has tired over his task might be proved from the pages in which his heroes and heroines sit down to talk about the small art and literature and the great music of our day in a strain which could not well be feebler. His hero's father—as mysterious as *Mokanna's* self—is a person as little like any real parent living during the Great Exhibition year as the winged folk seen by *Peter Wilkins*, or the wicker-work dragon who carouses so clumsily through the action and passion of a pantomime introduction.

Town Stories. By Max Ring.—By the choice of his title, as also in his advertisement, which announces the design of "doing justice to the poetry of Towns" as contrasted with poetical *Village Life*, the author of these tales seems desirous of entering the lists with the well-known writer of the 'Village Stories.' For such a competition, however, his performance on this occasion is manifestly unequal. The qualities which give to Auerbach's sketches their decisive effect—the fresh delineations of local scenery—simple and often stern life-likeness in the figures—dramatic truth in the language which they speak and in the feelings which they utter—and a conduct of their humble fortunes which rarely oversteps the bounds of probability for the sake of effect—such properties will not be found in the 'Town Stories.' The attempt to pourtray special features of life in various classes here seems to be rather determined by chance than guided by familiar knowledge and liking:—and the details, however minutely traced, are wanting in that character which distinguishes reality from artifice. The style, too, is somewhat vapid; and the touches of common-place reflection or sentiment, intended to raise its tone, merely

interrupt the narrative without adorning it. In general it may be said that in works of this kind, which profess to spring directly from the ground of real life, if the desired impression cannot be given by the faithful or vivid exhibition of the subject itself, it will never be produced by the incidental comments of the artist. As to invention, the motives of these stories, framed on well-worn patterns, offer nothing for remark. The first three (the fourth has not reached us) end, in the approved style, with marriages that dispose of the heroes and heroines in a comfortable manner—after they have gone through a sufficient course of trials, crossed by the usual operations of poverty or chicanery, amidst bad rich people and generous poor—by some arbitrary change of fortune, which, however, experienced novel readers will await without anxiety and witness with little surprise.

Digby Grand: an Autobiography. By G. J. Whyte Melville. 2 vols.—This reprint of a tale which originally appeared in *Fraser's Magazine* can only be noticed briefly,—not because it is wanting in merit, but because the rush of "new novels" above the average has since New Year's Day been so great as to render brevity (save in very special cases) necessary when a work has already come out,—been seen, and conquered the liking of its public. The life of a military man of pleasure is told by the imaginary hero with spirit and due knowledge. The town clubs, theatres, race-courses, mess-rooms, in turn give up their secrets, and show how easy it is for ingenuous youth to ruin itself. One or two of the characters are bright and vivid. Colonel Cartouche, though we think we have met another Colonel very like him (in 'Cyril Therton'), is one of those clever, sarcastic, mysterious, gentlemanly persons whose introduction in a novel at once suggests intrigue and complication of incidents.—There are some lively scenes in Canada, which give an over-sea variety to the tale.—Mr. Melville's style is neat and ready, and his dialogue is like real dialogue. Our faith, however, stops short at the sudden conversion of Capt. Grand into the industrious, prudent, and thriving wine-merchant who winds up the biography of the wild, young soldier. A better close might have been found for the hero's career,—still without banishing him to the pier at Boulogne, or the *Kursaal* at Baden-Baden.

Influence; or, the Evil Genius. By the Author of 'A Trap to catch a Sunbeam,' illustrated by John Gilbert.—This is a pretty, pathetic story of several young ladies who are rather mercilessly tried during the progress of the tale,—one wild young gentleman whom poetical justice overtakes long ere the close,—and the established comforter on such occasions, who has to wait for his reward almost as wearily as poor *Dobbin* in Mr. Thackeray's 'Vanity Fair.'—'Influence' is smoothly, earnestly written; but others must decide whether it will in these days have power to command the attention and retain the sympathies of those ready to receive a new fiction of unexceptionable tendency.

The Children of Light: a Theme for the Time. By Caroline Cheseboro.—Why not a *Tale* for the Time?—but this American tale is full of affectations from its first to its last page. It is a story of art, passion, class distinctions, sympathy, restless women,—and about Mr. Gregorius, a sort of transcendental Lovelace. Everybody is in spasms or on stilts;—everyone talks like a book—supposing the book an American one belonging to the family of Richard Edney.'

Cap Sheep: a Fresh Bundle. By Lewis Myrtle.—Here again is a title which may go into *Notes and Queries*, there to be explained for the use of the uninstructed. But Mr. Lewis Myrtle is far more moderate in his "Bundle" than Mrs. (or Miss) Cheseboro is over her *Theme*.—The little miscellany of stories of sentiment and speculation thus whimsically presented to the public resembles, at some distance, the sketches of Irving and the short stories of Hawthorne,—and displays more sense, simplicity and feeling than a title so conceited might lead the world to expect.

Romance of Student Life Abroad. By Richard B. Kimball.—Mr. Kimball is another American author, new, so far as we can recollect, on this side

of the water, who, taking for his framework the sayings and doings of a knot of young medical students in Paris, has put forth a miscellany of short tales—in which, as his title will have prepared the reader to expect, that which is terrible and moving has a larger share than that which is facetious. It is not the worst miscellany of its quality that has come into our hands.

Knick-Knack from an Editor's Table. By L. Gaylord Clark.—The introduction to this book describes it as a republication of *Facetiae* which during nineteen years Mr. Clark has contributed to American periodicals. We have turned over the pages in quest of a joke or anecdote likely to prove palatable when transferred to the *Athenæum*,—but have found none.

The Peak and the Plain: Scenes in Woodland, Field, and Mountain. By Spencer T. Hall, the Sherwood Forester.—This cannot be called a new edition of 'The Forester's Offering,' since some portions of 'Rambles in the Country' have been added to that work—also new matter, in what proportion we are unable to point out.—From one chapter, in which miscellaneous verses are strung together, we will extract a couple of stanzas, pleasant in their melody and their simple portraiture of familiar objects.—

Day pass'd sublimely o'er the hills away,
And, as his footsteps faded from the sky,
Inclined in thoughtful solitude to stray,
I laid life's common cares and labours by
And took the pathway down the pastures nigh,
Until, against a hawthorn-shaded stile
Pausing, I gazed with an enchanted eye
Upon the moon-lit fields around me, while
Serenely they reposed in Nature's kindliest smile.
Her gentlest dews for joy the young Night wept;
The silvery willows hung their tresses low;
Over the ripening corn the cool breeze crept;
And the brook muttered in its wanderings slow:
The stars shone out, but with a softened glow;
The distant cottage-light beamed through the glade
With a mild radiance; and the upland's brow
Afar, eve's fading coronal arrayed.—
A scene more calm, more sweet, I ne'er before survey'd.

—Whene'er the history of the provincial literature of England shall come to be written, Mr. Spencer Hall will not be forgotten among the men of Nottingham and Derby.

Journal of a Voyage from Boston to the West Coast of Africa; with a full Description of the Manner of Trading with the Natives on the Coast. By J. A. Carnes.—Mr. Carnes, an American, has here written—or rather recomposed—an account of a visit paid by him some years ago, when a young man, to the coast of Africa in a trading vessel. The volume is interesting enough; containing the descriptions of storms and of adventures with sharks, dolphins, &c. so usual in the books of voyages,—besides a good deal of detailed confirmation as to the manner of trading with African villages on the coast for palm oil, ivory, gold, camwood, &c. There is little in it, however, that has not already been told by other writers. Mr. Carnes writes pleasantly, although with a good deal of useless youthful effort after the romantic. He expresses a healthy hatred of the slave trade,—also of the sale of ardent spirits and tobacco to the Negroes.

The Pilgrims of New England: a Tale of the Early American Settlers. By Mrs. J. B. Webb.—In this story "an attempt is made to illustrate the manners and habits of the earliest Puritan settlers in New England." The chief personages of the story—which is, in fact, a kind of historical novel written in the religious spirit, and with frequent use of religious phraseology—are, the members of a family of the name of Marbland, supposed to be among the emigrants who went over to New England in the Mayflower. The principal incidents woven into the narrative, however, "are," the authoress says, "strictly historical, and are derived from authentic sources." We question the propriety of such a plan, executed after the method here adopted, for awakening a supposed increase of interest in the fortunes of the Pilgrim Fathers—interesting enough in the guise of plain history. But the authoress writes with feeling; and her story will be relished—by young readers particularly.

The Press: a Pamphlet. By an Advocate.—The writer of these somewhat hazy pages de-

scribes them as "a magazine article which it was found impossible to get inserted." As nearly as we can make out their meaning, they contain complaint that the existing press of this country is not a free vehicle for ignorance, absurdity, and delusion. As the writer elegantly and grammatically expresses it,—"error should be suffered, even courted to come to the light, and get corrected by those who can do so." The particular magazine article here ventured on seems to be at one and the same time an assertion of the new principle and an exemplification of the practice to result from its adoption.

Eminent Characters of the English Revolutionary Period. By Edward Owen Jones.—Separate essays on Cromwell, Hale, Milton, Bunyan, and Defoe, together with a miscellaneous commentary on the history of England—beginning curiously enough with Nimrod, and terminating with Wesley and Whitfield—make up this well-meant, but oddly-constructed volume. Of the heroes chosen for exhibition by Mr. Jones, Cromwell only has a right to enter any complaint; being held up, to use the characteristic language of the essayist, as "a solemn sinner against the shabby shame of rampant royalty." The paper on Milton is purely literary in its topic—and contains the reasons why Mr. Jones prefers one of our two great national poets to the other. There is little in its speculations that would interest our readers. Altogether, the volume is forced in style and poor in matter.

A History of Gold as a Commodity and as a Measure of Value; its Fluctuations both in Ancient and Modern Times, with an Estimate of the probable Supplies from California and Australia. By James Ward.—A popular summary of the history of gold, varied by certain theories and speculations on the currency question,—in which the general reader will find little to amuse or interest him beyond the facts adduced.

A Few Suggestions on Battalion Drill.—When rifle clubs are vegetating in every town and militia regiments forming in every county—when philanthropic noblemen are donning red coats and justices of the peace riding about with swords, *not* of justice, at their sides—when military glories have begun to gleam across the visions of our youth, and the possibility of a new Waterloo in Kent or in Sussex has grown into a set theme of conversation,—the suggestions here offered to a discerning public may very likely find other audience than the military men to whom they are specially dedicated. So that, we may warn our bellicose readers, if we have any such—as is most likely—that here is a little book of some twenty-four pages in which they may learn the whole mystery of "form column," "right about face," "shoulders forward," "front," "deplay,"—and so forth.

A Concise Treatise on Eccentric Turning; to which are added, Practical Observations on the Use of the Eccentric Cutting Frame, the Drilling Frame, and the Universal Cutting Frame. By an Amateur.—This writer's object, as explained by himself, is "to furnish to beginners in the art of eccentric turning a few of those practical instructions of which in his own novitiate he greatly experienced the want." The volume is enriched by several illustrations, in the shape of figures and patterns,—and full instructions are appended to these for the use of students in producing copies of such figures and patterns.

Of many valuable works, we can only announce the publication:—amongst them, two volumes from Mr. Chapman, received from America,—*Analytical Investigations concerning the Credibility of the Scriptures*, by Dr. McCulloh,—*A Treatise on Biblical Criticism*, by Dr. Davidson, known as the author of a successful work published some years since, 'Lectures on Biblical Criticism,'—*The Religious Condition of Christendom*, a series of papers read at the Annual Conference of the Evangelical Alliance, and published by authority of the Council.—*The Church before the Flood*, by the Rev. J. Cumming,—*The Pentateuch and its Assailants*, by Dr. Hamilton,—*The Prophets and Kings of the Old Testament, and Sermons on the Sabbath Day*, both by F. D. Maurice, M.A.,—*On Miracles*, by Dr. Wardlaw,—*The Revealed Economy of*

Heaven and Earth,—*Daily Bible Illustrations*, by Dr. Kitto,—*The Three Churches*, by the Rev. J. C. Bentley,—*On the Lessons in Proverbs*, by the Rev. R. C. Trench,—and *The Convocations of the Two Provinces*, by G. Trevor, M.A.

LIST OF NEW BOOKS.

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Amabel, by Mary E. Wormley, 3 vols. post 8vo. 31s. 6d. cl.
Astronomical Observations by Airy's Zenith Sector, 8vo. 21s. 2s. cl.
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Not So Bad as We See, by Sir E. B. Lytton, new edit. 8vo. 2s. 6d.
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Whittier's (J. G.) *Chapel of the Hermit*, fc. fc. 8vo. 2s. 6d.
Zanoni, by Sir E. B. Lytton, cheap edition, cr. 8vo. 2s. 6d. cl.

THE EXPEDITION TO CENTRAL AFRICA.

Now or never will the great "terris incognitis" of our planet be laid open. Central Africa, having for ages baffled the most determined efforts at a thorough exploration, has hitherto remained a sealed book. The vast extent between the Upper Nile and the Zaire or Congo River, between the Nyassa and Lake Tsad, is virgin ground—untrodden by Europeans. This equatorial region is the most interesting portion of that continent. Its largest rivers rise therein,—and snow-capped mountains are their never-failing feeders.

The history of African Discovery has been a painful one:—many lives of brave and intelligent men have been sacrificed in the attempt to add to our imperfect store of knowledge respecting that mysterious portion of the world. From the commencement of the Expedition under Drs. Barth and Overweg, it has been a matter of congratulation to their friends that an almost unprecedented success has so far accompanied them in their different journeys. Their continued health and personal safety in particular are rare facts under such circumstances. Great care in acclimatizing themselves to those dangerous regions, coupled with indomitable energy—and the ability to converse with most of the nations in their own languages—have made Central Africa a sort of second home to them:—and they speak of Kuka, their head-quarters, as being to them in Africa what London or Paris would be in Europe.

An outline of their progress has from time to time been submitted to our readers:—from which it will have been gleaned that they allow themselves scarcely any rest, but are almost always on the march,—exploring the country in every direction, and accumulating a vast amount of knowledge rather than wasting time in sending home more ample reports. This has been the reason why comparatively little of their labours has as yet been communicated to the European public. Frequently have the travellers expressed a wish that one or two companions might join them, to increase their forces. Dr. Barth, in his last letter, after stating their determination to devote other three years to their perilous undertaking, once more expressed himself thus:—"But what can two persons do in this vast unknown world?"—Indeed, for only two persons their gigantic plan is most perilous one:—should one of the two die, it would paralyze the energies of the other. Hitherto, however, no op-

portunity has occurred to their patrons and friends of realizing their often-expressed wish:—the chief difficulty having been that of finding a suitable and competent person for the undertaking.

Twice has Dr. Barth penetrated far to the south on tours of reconnaissance to examine into the best direction for their intended journey across the continent to the Indian Ocean,—the great object of their undertaking; and each time the prospects of their accomplishing this design seemed surrounded by insurmountable obstacles, on account of the warlike dispositions of adjoining nations. The travellers stated, however, in their last communication, that, far from giving up their plan, they would wait for a more favourable opportunity to push on to the south. Meanwhile, they would complete the survey of Lake Tsad, agreeably to their instructions, and would attempt to reach Timbuktu in an excursion to the west. In August or September of this year they would be ready to start from Kuku towards the Indian Ocean. Under these circumstances, it was suggested that, if a suitable person could be found, who would at once start for Africa, there would be ample time to join the two travellers at Lake Tsad previous to their finally leaving it *en route* for the Indian Ocean. Such a person happily presented himself in Dr. Edward Vogel, of Mr. Bishop's Observatory,—who volunteered for the service with enthusiasm. Dr. Vogel is by profession an astronomer,—and is, in addition, a good botanist;—two branches of science with which neither Barth nor Overweg is professionally acquainted.

The Chevalier Bunsen communicated with the first scientific authorities,—among whom may be named Col. Sabine, Capt. Smyth, Sir William Hooker, and Dr. Robert Brown; all of whom strongly recommended Dr. Vogel,—and urged the Government to sanction the proposal. Taking the various circumstances into consideration—the friendly relations established by Barth and Overweg in Inner Africa, the facility and comparatively trifling cost with which a companion might join them,—and that the recommended person was "remarkably suited" for the undertaking,—Col. Sabine took occasion to remark in his letter, that, for obtaining sound information respecting the interior of Africa "such an opportunity as the present has never before occurred, and is not very likely soon to occur again." On a representation being made to Lord John Russell, he acceded,—and considerably offered to have Dr. Vogel accompanied by two chosen volunteers out of the corps of Sappers and Miners. Thus, the two travellers will be strengthened by a most welcome force.

Dr. Vogel and his companions will leave London this day, *en route* for Malta, by the Peninsular and Oriental Steam Packet. With the least possible delay they are to proceed to Tripoli and Murzuk; and having reached the latter place, the state of the country between it and Lake Tsad will determine their further route,—the most direct to be selected. Dr. Vogel will be well equipped for astronomical, magnetical and botanical researches;—and in this respect he has had the continued assistance and advice of the kind friends who recommended him. The astronomical instruments have been selected with a special view to replace those which have failed or which have been injured during the three years' travels of Barth and Overweg.

We are informed, that among the instructions which will be given to Dr. Vogel are the following:—

When arrived at Lake Tsad he is to determine, in the most accurate and complete manner, the latitude, longitude and elevation of that important point; and the following communications are to be sent at the earliest opportunity.—

1. Dr. Vogel's own observations.

2. His account of the astronomical proceedings of the Expedition up to that time.

3. All plants and seeds of plants that he may have been able to collect. (This would be highly interesting, as the Flora of those countries is almost unknown:—neither Denham nor Clapperton, Barth nor Overweg having been botanists.)

4. The collection of the natural products and

manufactures of Bornu which was making by Dr. Overweg's advice.

5. The geological and zoological collections.

THE BARONESS VON BECK.

The case of the Baroness Von Beck is gradually clearing itself of the mystery by which it has been so long surrounded,—and in one direction at least, we are getting more and more distinctly at the parties who must be held finally responsible to opinion—and, we hope, to law—for her persecution. We have stated, that it has been made clear to us that Mr. Toulmin Smith, though one of those who insisted on the imposture of the Baroness Von Beck, and was urgent for its exposure, had no share in the violent and illegal proceedings which led directly to her death:—and we have now a declaration to the same effect on the part of M. Pulszky, in a letter addressed by him to Mr. Francis W. Newman,—and by Mr. Newman forwarded to us.—We publish the letter, as a matter of course:—

34, St. Petersburgh Place, Baywater, Feb. 9.

My dear Newman,—You know it has been my resolve not to notice the many calumnies of your press against me in the matter of the so-called Baroness Von Beck. Nevertheless, at your desire, and to gratify you, I make the following distinct declarations, and give you authority to use them when and how you please. *She was arrested without my knowledge, without my having been consulted, and while I did not know it to be possible by English law.* How I behaved to her, while I knew she was reviling me, but was not yet certain that she was an imposter, you can to some extent testify.

I am, my dear Newman, your friend,

FRANCIS PULSZKY.

We publish also Mr. Newman's comment and confirmation in answer to the closing appeal.—

I am able abundantly to confirm, what Mr. Pulszky hints in the last sentence of the preceding letter,—his discriminating, truthful, considerate and charitable conduct towards Mrs. Baroness Beck, while he knew of her slanders against him, and at a time when his bad word would have most sensibly affected her daily comforts. On this subject I am able, if ever it be required, to give evidence on oath which would satisfy all bystanders of the exemplary conduct of my accomplished and honourable friend; but until some definite charge be produced against him, his anonymous assailants give no opportunity of effectively replying."

FRANCIS W. NEWMAN.

7, Park Village East, Feb. 12.

Now, if Mr. Newman reckons the *Athenæum* in the number of what he calls M. Pulszky's "anonymous assailants," we beg distinctly and indignantly to reject the title. In the first place, the *Athenæum* is not anonymous in any proper sense of the word. It is in every way—morally and legally—willingly, too—responsible for whatever statements it may make,—as it is literally for any opinions which it may express. In the next place,—in the case in question, it made no statements—for it had no knowledge which might enable it to do so. It is precisely the knowledge which it had not of which it has been in anxious search all through its agitation of this subject. A matter came legitimately and inevitably before the *Athenæum*, by its literary side,—with certain parties evidently in relation of some kind to it,—and somewhere a terrible responsibility in respect of it. To get at the heart of a mystery which it could not be true to its office and leave unanswered—and to arrive, if possible, at the true relations to the facts of the several parties *prima facie* implicated—has been the sole object of all the articles on the subject of the Baroness Von Beck which have appeared in the columns of the *Athenæum*:—and wherever a positive contribution to the knowledge sought has been offered,—that we have freely accepted it for as much as it proved (careful to guard ourselves against taking it for more) and given it publicity. Mr. Toulmin Smith and M. Pulszky are both now our witnesses.—As to Mr. Newman, we have perfect respect for his testimony,—and no doubt that it is founded on knowledge which either justifies it, or which

he believes to do so. But, for ourselves, we are bound to declare, that the part of the case to which he refers is still involved in obscurity, and what we think contradiction.—The other part of the case we most willingly assist any parties in repudiating:—and are glad to find the responsibility of an outrage which makes Englishmen ashamed before the world gradually settling itself, by the process of repudiation, on to the proper shoulders.

OUR WEEKLY GOSSIP.

The Scientific Department of the Navy has recently sustained a loss in the death of Capt. Johnson, R.N., F.R.S.,—who held the important and responsible situation of Superintendent of the Compass Department under the Admiralty. Capt. Johnson had long paid considerable attention to the action of iron vessels on compasses; and undertook a large and highly valuable series of experiments under this head,—as well as others for the purpose of ascertaining whether the action of steam on the hull of an iron vessel affects a compass, properly placed, in any degree that may be of practical importance in its navigation,—and also whether the scaling of the ship produces any alteration in the deviations, or disturbs a compass so placed to any considerable extent. The results of these experiments were communicated to the Royal Society,—and are published in the *Philosophical Transactions*.—In 1847, Capt. Johnson published a very important work, under the sanction of the Admiralty, entitled 'Practical Illustrations of the Necessity for ascertaining the Deviations of the Compass.' The object of this work—which has become a standard book—is, to point out the errors produced by the vicinity of iron upon compasses, and those caused by the reciprocal action of compasses upon each other, and the imperfections of the instruments themselves.

The obituary of the last few days contains also the name of Mr. George Lewis Smyth—a gentleman who many years back was a good deal connected with newspapers.

Mr. Rowland Hill announces that he has been able to carry another point of his great plan of postage reform. Early next month, as many of our readers will be glad to learn, arrangements will be completed for collecting the letters deposited in suburban post-offices up to ten o'clock at night—instead of up to five, as in the present system. This will be a very great improvement.

The working men of Marylebone are beginning to stir in the matter of a free library for that extensive borough. A meeting has just been held at which all the speakers were artisans, and if we may judge from the tone and style of the oratory—ordinary marked throughout by good sense and a practical genius—the London mechanic is here in real earnest. The cited fact, that a person at Richmond had collected in pennies enough money to build twelve almshouses, was much to the point in answer to those who deride the notion of a penny subscription in aid of the Library fund. The speaker might have added the case of the large working men's testimonial to Sir Robert Peel as another instance of the cumulative power of pence.—A formal resolution was unanimously carried for supporting the movement in Marylebone.

A correspondent informs us, that on Friday in last week a meeting of the tradesmen and operatives of the neighbourhood was held at the Educational Institute on Stockwell Green, for the purpose of fully carrying out there the scheme of a literary and scientific institution for all classes. Some gentlemen anxious for the claims of the industrial community to social, moral and intellectual elevation, were present, to further the project by sympathy, subscription, or gifts of books:—and upwards of seventy members at once enrolled themselves in the new Institute. The subscription is to be 5s. per annum.

Reports of a lecture delivered by Sir Stafford Northcote at Exeter on the relations of Theory and Practice—an able lecture, illustrating and enforcing the argument for a larger introduction of pure science into industrial education,—recall attention to some interesting facts in the history of literary

institutions in the fair western city. The lecture in question was given before the members and friends of the Exeter Literary Society,—and it was stated by the Mayor, who presided, that the institution had increased from six members to upwards of 700. This success appears to be the result of a steady adherence to liberal principles and the resolution to keep the aim of the institution secular and literary. Some eight years ago, when the Society was young and struggling for life, the clergy of Exeter offered to enrol themselves on its lists on condition that the members would pass a resolution to base it on "Christian principles," and cause the essays to take a "religious tone"; but as these latter would not change their rules and narrow the spirit in which they had begun to work, a new Society was founded,—the clerical organs in the press raised the cry of "infidelity" against the old one,—and the members fell away. Ernest men, however, are not turned from the right path by a little temporary want of success. Braving ridicule and facing failure, the few kept on, true to the literary spirit—a spirit essentially secular and eclectic,—and in the end the success which sooner or later crowns the right course has overtaken them. The sectarian Society died out half a year ago,—and all Exeter is now rallying round the institution which never falsified its faith in days of doubt and trouble.—There are many nooks and corners of England in which a knowledge of this example may be useful; and we commend it to all parties,—on this side as a warning—on that as an encouragement.

The Academy of Moral and Political Sciences in Paris has elected, by the large majority of nineteen votes out of twenty-two, Mr. Macaulay to fill the vacancy in its list of foreign members occasioned by the death of Dr. Lingard.

We call the attention of our readers to an advertisement which appears in our columns of this day, wherein Mr. Henry Mayer, of Pisa, engaged in a biography of Ugo Foscolo, for publication in Florence, appeals to the friends in England of the deceased poet for help in the shape of copies of any letters or other papers relating to his works which may be in their possession. In the advertisement, certain parties are singled out by name as likely to have preserved memorials of the kind; but Signor Foscolo had a large connexion during his long residence in this country,—and our notice of the advertisement in this portion of our columns may be the means of procuring for the Italian biographer communications of the kind sought from unexpected quarters.

To such of our readers as take note of the varying relations of literature and government abroad, it will be interesting to hear of the practical rebuke given to the High Commissioner of the Ionian Islands by the people of Corfu for his illiberal treatment of the Chevalier Mustoxidi. The veteran historian whom Byron delighted to honour and whom Sir Henry Ward has attempted to abase, has been returned for Corfu to the Ionian Parliament by a large majority. There is a good deal of excitement in the islands on account of this business. The ancient writer has been divorced for a time from his books,—and his name and claims have been made the war-cries of a party.

Another plan for a central railway station in the heart of London is before us; and, without pronouncing any present opinion—absolute or relative—on the scheme, we may lay its chief features before our readers. The proposed station, were the plan realized, would be at Charing Cross, behind Northumberland House, with the principal facade in Great Scotland Yard. From this point the main line would run, in one direction, along the river bank, under the first arch of Waterloo Bridge, to King William Street,—and in the other direction, along the river to Richmond Terrace, thence across Parliament Street, by Story's Gate, past the New Bridewell, through Pimlico, Brompton and Kensington to Brentford, where it would run into the loop line of the London and South-Western Railway. On this road the proposed line would run by a short branch into the West London Railway, which would connect it with the London and North-Western and with the Great Western,—so that, by the combination, all

the trains now arriving at Euston Square, Paddington and Waterloo Bridge might, in case of need, continue their respective journeys to Charing Cross. From King William Street one branch would be thrown out to connect the main line with the Blackwall Railway, the Docks, the Eastern Counties Railway, and the Great Northern,—and another to the Brighton, Dover, North Kent, and other lines having their termini at London Bridge. These arrangements would complete the network of railway communication with Charing Cross. The project involves some other features,—for example, the construction of an immense arcade or covered street for the entire length of the several sections of London traversed by the line. Galleries of this kind, so rare in our metropolis as compared with Brussels, Paris, and other Continental capitals, seem more adapted to a climate so variable as ours. The plan in question proposes to erect the piers with openings in the centre, about one-third of the whole width of the viaduct, with arches at right angles to the main arches, so as to form with them a series of groined arches. Within the piers, and in a line with their faces, it is proposed to erect shops, as in Continental galleries,—especially in the handsome Galerie de la Reine at Brussels. An entablature at the springing of the arches, and a little architectural decoration, would, it is thought, render these covered avenues highly effective. Along the river bank, the natural conditions of the ground would, of course, modify this part of the scheme: there, the viaduct would be carried on compound iron girders, supported on iron columns placed at distances of about 150 feet from each other. The estimated cost of all these works is about 2,800,000£., and the estimated profit is considerable:—but we have no means of testing the figures.

We understand that Lady Franklin's generous endeavour to send the Isabel screw steamer to Behring's Straits has already met with public sympathy. Subscriptions in aid of this very important object have been received; and any parties desirous of contributing to the equipment and maintenance of the Expedition will assist Lady Franklin by signifying their intentions as early as possible to Mr. Weld, of the Royal Society.

From the recently published Report of the Leeds Philosophical and Literary Society, it appears, that a geological discovery of some interest was made in the immediate neighbourhood last year. Some workmen who were digging brick-earth met with several large bones at a depth of about ten feet; and, on examination, Mr. Denny, the sub-curator of the above Society, found them to be remains of two specimens of the great northern hippopotamus. Besides nearly all the teeth, the tusks, and a large portion of the skull, there were, "an almost entire series of the vertebrae, some ribs, the pelvis, the right and left femur, tibia and fibula, radius and ulna, astragalus, and one of the metacarpal bones, belonging to one individual." It is inferred from the appearance of the bones and tusks, that the animals were full grown but of different sizes,—probably being male and female. The remains were found, not as in most recent instances in the diluvial gravel, but "in the black sedimentary deposit, underlying the brick-earth,—proving in a geological point of view their comparatively recent date."

Mr. Poole, an American librarian, attached, if we mistake not, to the Boston Mercantile Library Association, is about to publish an index to recent periodical literature. The work will be perhaps curious rather than useful; but may help to show how much can be done in the way of index-making by a single person earnestly engaged in his work. Fourteen English periodicals and forty-two American ones are selected for his purposes; and we understand that the index will be made in subjects,—so that the history of modern speculation—so far as this is given in the reviews and magazines selected—will be referred to under the proper headings. The work is a work of labour, if not positively of love; for, however defective the plan, however vague the interpretation put on the words "periodical literature" by Mr. Poole, it is very certain that an index of contents to works running to 1,500 volumes must be the result of long reading, classification, and correspondence. It may be

of only limited use in a country where few copies of the forty-two American magazines are to be found—but it may, at any rate, help to prove that index and catalogue making is not so impossible a task as the officers of some of our London libraries would have people believe.

The National Institute of France have presented, for the third time, Lalande's prize, of about 300 francs and a medal, to Mr. J. Russell Hind, of Mr. Bishop's Observatory, for his discovery of the unprecedented number of four new planets during the past year. The Royal Astronomical Society have also presented him with their gold medal at their last meeting, as a testimony of their high appreciation of his merits.

Some years since there was an amusing literary correspondence in the French journals, of which M. Proudhon is the hero. The author of the *Système de la Misère* wished to bring out a new Review, but the Minister of Police refused his sanction. The writer applied to the Minister of the Interior; when a colloquy to the following effect took place.—"Do you intend to support the Government?"—"No."—"To oppose it?"—"No."—"What is your object, then?"—"I intend," says the iconoclast, "to prove that Catholicism is dead."—"That is enough. You cannot print your work."—Connected with this, perhaps not unintelligibly, is a curious literary question, arising out of particulars yet more curious. Some years ago, say the Paris papers, M. Proudhon was employed to edit an edition of the Bible, published at Dijon, and he corrected it with notes on the principles of the Hebrew language. In the researches which he had to make on the latter subject, he met with a work by the Abbé Bergier, published about a hundred years ago, but completely forgotten, called "Éléments primitifs des Langues"; and, in compliance with the advice of a priest, he reprinted it, and accompanied it with an "Essay on General Grammar." For this essay, although printed anonymously, the Academy of Besançon granted him a prize. The reprint and the essay were to have been published by him in conjunction with a M. Lambert, a publisher; but, for some reason not stated, they, after being printed, remained in sheets on the bookseller's shelves. M. Proudhon came to Paris, and having become engaged in other literary labours, almost forgot his book. After a while, M. Lambert wound up his affairs, and the whole stock of, and property in, the work passed to M. Proudhon. He caused the sheets to be deposited in a garret,—and there they remained for some time. The garret being then required, M. Proudhon, with singular imprudence, sold the sheets as waste paper, at 20 centimes the kilogramme, to a grocer named Renaud. This grocer subsequently sold them to an old book-dealer, named Baudot, for 40 c. the kilogramme,—leaving him to understand that he had the right to publish the work; and Baudot sold them to M. Tubergue, a bookseller, for 80 c. the kilogramme. M. Tubergue then, instead of using them as waste paper, resolved to bring them out as a book; but M. Proudhon, on hearing of this, complained that it was a fraud on him,—and caused the copies, about 1,500 in number, to be seized. He then brought an action before the Tribunal of Commerce of Besançon against M. Tubergue, and obtained damages. The bookseller appealed to the Court of Appeal of that city, and the case was argued a short time since. It was contended, on his behalf, that having bought the paper and the impression on it, without any condition being imposed, he was entitled to make such use of it as he pleased,—and that M. Proudhon could have no claim whatsoever on him, as he had not treated with him, and as besides he (Proudhon) had been paid for the sale which he had effected. M. Proudhon, who pleaded his own cause, maintained, that he had sold only waste paper,—not the property in the book. The Court, however, held that the question of literary property did not arise; that the sole point was as to the interpretation of a contract; and it decided that, as Tubergue had purchased the copies of the "Essai de Grammaire Générale" without the condition being imposed that they were to be used as waste paper, and

without there being anything in them to indicate that they were to be so employed, the judgment of the tribunal should be quashed, and the demand of M. Proudhon be dismissed.—Since the judgment of the Court, M. Proudhon has written to the *Presse* to say, that this "very bad essay, rescued from the sausage-maker, the grocer, and the tripe-seller," is brought out by M. Tubergue, "a churchwarden turned bookseller," in competition with "the same work re-written from beginning to end, augmented to twice the size, honourably mentioned by the Institute, and proposed to be shortly published."—The writer suggests the motive for this verdict of authority. "It has been affirmed," he says, "that my book, corrected and augmented, was or would be anti-Christian, while the original one seems much in conformity with the ideas of M. De Bonald, &c. Here am I, then, printed, published, sold, in spite of myself, and by authority of justice." In France the priests seem to have an advantage over the philosophers that rather belongs to the fifteenth than to the nineteenth century,—though the fact is unquestionable that our French publicist has here put himself most completely in the hands of the Philistines. As a mere matter of *tactique*, it was not a bad idea, that of confronting the dreaded logician with himself—the orthodox youth with the mature man. It is the same man and not the same man. If he turn restive now, the good fathers may coerce him with his own lash; or better—though worse—still, they may insist that the crude work represents his mature views; a thing not difficult with such press restrictions as they have in France.—"Nothing more would be wanting to complete the story," says M. Proudhon, amusingly enough, "than to see my new labour, with the corrections and augmentations, suppressed. The thing is not impossible."—This would certainly make the farce perfect.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of WORKS OF BRITISH ARTISTS is OPEN DAILY, from 10 till 5.—Admission, 1s. GEORGE NICOL, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent Street—WALMER CASTLE and the DUKE'S CHAMBER are Exhibited immediately preceding the Diorama illustrating the LIFE OF LINCOLN, including the LYING IN STATE, FUNERAL PROCESSION, and INTERIOR OF ST. PAUL'S, with Vocal and Instrumental Music.—Afternoons, Three o'clock; Evenings, Eight o'clock.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 5s.

THE GOLD FIELDS OF AUSTRALIA.—This NEW MOVING PANORAMA, Painted from Sketches made upon the Gold-fields of Australia, and Executed by a Painter in Water Colours, is EXHIBITED daily, at 20s. Regent Street, next the Polytechnic. Among the principal Scenes are Plymouth Sound—Madeira—Cape of Good Hope—South Sea Whale Fishing—Melbourne—Geelong—The Road to the Diggings—Mount Alexander—Sydney—The Great Mountain—Mt. Bull—Cape Otway—The Great Gold Diggings by Moonlight.—Admission, 1s.; Central Seats, 2s.; Gallery, 6d. At 2 and 8. The Descriptive Lecture is given by Mr. Prout, who resided many years in the Colonies.

NOTICE.—BARTLETT'S GREAT DIORAMA of JERUSALEM and the HOLY LAND will, in compliance with the wishes of numerous Visitors, CONTINUE OPEN a SHORT TIME longer. Painted under the direction of Mr. W. Beverly, with Sacred Vocal Music conducted by Mr. J. H. Tally. Daily at Three and Eight o'clock.—Admission, 1s., 2s., and 2s. 6d.

ST. PATRICK'S GALLERY, HYDE PARK CORNER.

CLOSING of the BATTLE of WATERLOO—This grand HISTORICAL PICTURE, taken under the direction of Mr. J. C. LEECH, is now EXHIBITED at WEST END. The VIEWS of KIRK-ROUD, ANCIENT NINEVEH, and of the BERNAR ALPS from the FAULHORN, are also now open.—Admission, 1s. each circle, or 2s. 6d. to the three circles.—Schools, Half-price. Open from 10 till dusk.

MARLBOROUGH'S MONT BLANC every Evening, at Eight o'clock, except Saturday.—Stalls, 2s. (which can be secured at the Box-Office every day from Eleven to Four); Area, 2s.; Gallery, 1s.—A Morning Performance every Tuesday and Saturday, at Three o'clock. EGYPTIAN HALL, Piccadilly.

PATRON—H.R.H. PRINCE ALBERT.—ROYAL ACADEMY OF MUSIC.—AN OPTICAL and MUSICAL ILLUSTRATION of SHAKESPEARE'S MIDNIGHT MEETINGS DREAM, introducing the ORIGINAL MUSIC, by Sir Henry Bishop. Morning and Evening.—LECTURES: by J. H. Pepper, Esq., on the ENGLISH AMERICAN and CHINESE TRADES; and on the POLITICAL AUDIENCE.—By Dr. Bachofner, on the MECHANICAL PROPERTIES of a JET of STEAM.—By Mr. Crisp, on ERICSSON'S CALORIC ENGINE.—DISSOLVING VIEWS, including Day and Night Views of WALMER CASTLE, WALMER CHURCH, &c. &c.—Admission, 1s.; Schools, and Children under ten years of age, Half-price.

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL.—Feb. 14.—Sir R. I. Murchison, President, in the chair.—Capt. G. Hand, R.N., Capt. H. Walker, H.C.S., Capt. F. Harris, J. S. Buckingham, P. Levesque, H. Sewell, and A. Westmacott, Esqrs., were elected Fellows.—The

papers read were—'Abstract of Letters received from Mr. Ladislaus Magyar, dated April 20th, 1851, Sal-Qilem, on the River Kaszabi, in the Kingdom of Kalunda, in Central Africa, S. lat. 4° 41', and E. long. 23° 43'. Translated from the Hungarian by Dr. H. Rónay.—'Remarks on the Country between Seleucia, the Valley of the Orontes, Antioch, and Apimere, to Belis on the Euphrates,' by Dr. Thompson.—'Note on the Watershed of the Wadi el Arabá,' by Capt. W. Allen, R.N.—Capt. Allen said that, as the notices of travellers appear to be insufficient for determining the elevation and extent of the Watershed of the Wadi Arabá, the point of separation of the torrents flowing northwards to the Gulf of Akabá, he proposed to lay before the Society such information as he could collect on this important subject in physical geography. Burkhardt, Irby and Mangles, and others, consider this valley to be a plain; while some geographers even entertained the idea, that the River Jordan might anciently have flowed through it to the Gulf of Akabá. In 1838, the Comte de Bertou proved the fallacy of this, by discovering the gradual ascent of the valley from the Dead Sea towards the south. He imagined he had ascertained the point of the Waterparting to be at about fifty-five miles from the Dead Sea; but, as his barometer was broken, he gave it as his judgment only, which, notwithstanding his zeal and general accuracy, may have erred. Among other reasons for suspecting this, it appears that, mistrusting his Arabs, he went in a more westerly direction than they wished him; and thus may have turned up the lateral Wadi Talha, where he observed two slopes, north and south, which he names the Waterparting. The suspicion that he fell into this error appears to be corroborated by Dr. Robinson, who, from the Pass of Nemela on Mount Hor, could see the trough of the valley winding far south of this point. At the opposite side of the valley at El Sath, he also believed himself to be at the culminating point; but as the breadth between the two stations is fourteen miles, it is probable that there is an intervening depression through which the watercourse may pass between the sand hills. Dr. Schubert's route, from Akabá to Petra, gradually ascended the eastern mountains; from whence he describes the Wadi Arabá as rapidly declining towards the western range, where he thought it was so low that it would be overflowed in the rainy season. He found all the lateral valleys converging towards the north. He gives barometrical observations at two stations; but though one of them coincides in position with El Sath of De Bertou, it cannot be taken as the height of the Watershed, as he was evidently on the slope of the Shera range. Dr. Robinson gives some notices which would lead to the conclusion that the Watershed is considerably to the south of that supposed by De Bertou. He places it at about twenty-two miles from the Gulf of Akabá; it may therefore be said that the problem still remains to be solved. It is of great importance both in itself, and in the consequences to which it may lead; and Capt. Allen submits that, as the discovery of the depression of the Dead Sea was made by two of our countrymen, Messrs. Moore and Beke, and verified by Major Symonds, R.E., Mr. Castigan, and Lieut. Molyneux, R.N., and as the Americans have, at a considerable expense, sent an efficient Expedition under Capt. Lynch, U.S.N., to continue their surveys, it behoves Great Britain to complete the task. If the Government would direct an officer of the Royal Engineers to accompany him for this purpose, Capt. Allen was willing to proceed upon the expedition as soon as the proper time for travelling in those regions arrives.

GEOLOGICAL. — Feb. 2. — W. Hopkins, Esq., President, in the chair.—The following communications were read:—'On the Geology of a part of the Himalayas near Subatoo,' by Major Vicary.—'On the Gold Fields of Victoria or Port Phillip,' by G. H. Wathen, Esq.—The "Australian Alps" are a series of district mountain ranges, that pass round the south-eastern corner of Australasia (nearly parallel to the coast-line, and from 50 to 80 miles from the sea), and form a part of the main chain of

the continent. This mountain chain, in Victoria, consists of clay-slates, mica-slates, and flinty-slates, together with granite, in a successional arrangement, forming collectively a recurring series. The strata are nearly or quite vertical, with a north and south strike, and are intersected by numerous quartz veins, running at an acute angle with the slate. Vast plains of trap, forming high table-lands, run up to the base of the mountains, and probably cover their lower slopes. It is in the valleys and gullies of these mountains, and not very far from their junction with the trapean plains, that the rich deposits of gold are found. Gold has been discovered at several points along this zone of mountains; but the richest deposits opened in the colony of Victoria (and indeed in the whole continent) are those of Ballarat and Mount Alexander. The former is about 55 miles N.W. of Geelong; and the latter, about 75 miles N.W. of Melbourne. The enormous amount of gold which the latter district has yielded has been derived chiefly from two valleys with their gullies and ravines. These valleys are known by the names of the streams or "creeks" that run through them. One of these, Forest Creek, takes its rise in the granite forming the central mass of Mount Alexander; the other has its source in the high and broken ranges of slate that environ the Mount. Both creeks are tributaries of the river Loddon, on the banks of which also gold is found in small quantities. The Ballarat gold field lies at the junction of the slate with a trapean tract, about seven miles from an extinct volcano, known as Mount Beninyong. The original matrix of the gold seems to be the above-mentioned quartz veins, that traverse the slates generally in a north and south direction. The wearing away of the slate rocks and their quartz veins by the action of the weather and by aqueous agency has given rise to the auriferous beds of gravel and clay occupying the beds of the ravines and valleys at the present day. Occasionally the gold is found at or near the surface of the soil, diffused through the gravel;—sometimes it lies as much as 30 feet beneath the surface, embedded in clay, either immediately upon the rough rock-surface below, or just above a white clay known by the miners as "the pipe-clay;" and it may be met with in other localities at every intermediate depth. In some places boulders of quartz and beds of hard concrete of quartz and slate pebbles occur in the auriferous clays. These different conditions of the auriferous beds depend upon the physical characters of the gullies and the valleys down which the drifted materials have been carried, and upon the varying force of the water-power that at different times and at different places has been brought to bear upon this shingle, sand, and mud. Thus, in the creeks the deposits in their channels are richest at points where the stream has been impeded in its course either by frequent sinuosities or by being crossed by a bar of rock;—this holds good with the deserted channels of streams also. When auriferous clays and gravels occur in the dry gullies descending from the higher ranges, the richest deposits are always found in the ancient channel or bed of the gully, often occupying a very narrow area; but where these gullies contract at their junction with the larger valleys, the auriferous clays are often continued up the sides of the enclosing hills, even to their crests; and the distribution of the beds and of the gold is very variable under these circumstances, as though the beds had been here deposited by means of strong conflicting eddies and currents. It appears that, with regard to Victoria, the gold has been arrested in the small mountain ravines and gullies, and was not washed down to the larger streams. Auriferous sands in river-banks or in alluvial plains of the low lands are unknown in this colony. The methods of working the gold-bearing alluvia, either at the surface or by pits and "holes," vary of course according to the depth to be attained, and the means at the command of the miners. The methods of separating the gold from the gravels and clays are the same as those used elsewhere in New South Wales and California. [Besides the Ballarat and Mount Alexander Gold Fields, "diggings" have been opened at Mount Blackwood, and on the Moora-

bool River, near Ballarat, on the Plenty and the Yarra Yarra Rivers, N.E. of Melbourne, on the Mitta Mitta River and Lake Omeo, in the N.E. part of the colony, as well as at several points along the eastern portion of the boundary line between Victoria and New South Wales.]

ASiATIC. — Feb. 5. — Prof. H. H. Wilson in the chair.—The Assistant Secretary read extracts of letters received recently from Col. Rawlinson, which, after some detail in the way of discovery, both geographical and historical, communicated the finding of a large number of inscriptions in real, *bond fide* Scythian languages, allied more or less with the so-called Median languages of the Achaemenian Inscriptions,—an Essay on which is now in the press, and will shortly be published by the Society. These inscriptions are all more ancient than those of the Achaemenian kings, and generally, even, than the dynasty of Nebuchadnezzar. He finds that all the inscriptions from the southern part of the Persian empire, preceding the time of Nebuchadnezzar, including the bricks and tablets of Niffer, Senkereh, Warka, Susa, and Elymais, were in such Scythian languages,—taking the word Scyth in its largest sense, as it was employed by Prof. Rask. The discovery of this wide-spread, primitive Scythism has induced the learned officer to draw up a paper on the subject, containing a number of valuable hints for ethnological inquiry, which he proposes to the Society for publication, as a pendant to the essay on that language. The Colonel is satisfied that all the Hamite nations—Cush, Misraim, Nimrûd and Canaan—were Scythic; the two former, perhaps, mixed up with the races of Semitic origin. He believes that at the period when these inscriptions were first written,—that is to say, about the eighth century B.C.—the Scythians and the Semites were so completely mingled together in Syria, that they cannot now be distinguished; but that the Scyths were the first settlers, followed by the race of Shem after a long interval. This clears up most of the difficulties in the Patriarchal genealogies, and accounts for the confusion of Greek tradition. The Scythic Cush were spread over north-east Africa, Arabia, and Susiana, as were the Cepheans; and hence the double myth regarding Cepheus, and, perhaps, the Asiatic and African Memnon. The importance of these views, and their bearing on the world's history, at the period relative to which the first definite notions of the movements and distribution of nations have been handed down to us, cannot be too highly appreciated.—In his last communication, the Colonel inclosed the drawing of a bronze lion, which had been recently dug up by the Turks at Nebi Yunus,—very similar in form to one of black marble found some weeks ago at Bagdad. The latter had a cartouche on the breast, containing a name in Egyptian hieroglyphic characters, which has not yet been read; but the bronze figure had an inscription in the Assyrian character, which was clearly read—“Easar-haddon, conqueror of Misraim and Cush.” This was strongly confirmatory of the announcement he had made last year to the Society of the conquest of Egypt by Easar-haddon.—In the way of geographical discovery, Col. Rawlinson finds that Sipparah, or Sepharvain, was the same place as Borsippa, the modern Bir. He has found in the Talmud abundant confirmation of the Scythic empire of Nimrûd; and has ascertained that the primeval cities were situated to the south, as he had always suspected,—Erech being Warka; Accad, the same as Akar, near Wasit; and Calneh, Niffer. He is still inclined to see Shinar in the modern Senkereh.

Col. Sykes read a paper illustrating some miniature figures of Buddhist Chaityas, moulded in clay, found by Major Kittoe in the ruins of the Temple of Sarnath, near Benares, and which were exact representations of the large Chaityas in the Indian rock-cut temples. These figures contain the Buddhist confession of faith, stamped in relief upon a separate bit of clay, which must have been embedded while the former was still soft, because the relief inscription on the embedded bits of clay was in all cases visibly impressed on the side of the hollow from which it was extracted. Prof. Wilson, in his “Ariana Antiqua,” has given a drawing of a

seal bearing the same dogma; and Dr. J. Bird discovered it engraven on a copper-plate in the excavations which he made at the Buddhist rock-cut temples of Kanari. The characters of the various inscriptions indicate that they were written between the seventh and tenth centuries. The language is Sanscrit, but is seldom accurate; and no two of the inscriptions quite agree, but the sense of all is the same. Mr. Spence Hardy, in his 'Manual of Buddhism,' states the dogma to be cotemporaneous with Buddha himself; but it is somewhat singular that it has not been found among any of the more ancient Buddhist inscriptions. Col. Sykes considers these Chaityas to have been votive offerings, similar in character to the offerings made in the Roman Catholic church in cases of sickness, distress, &c. The discovery of this dogma in different parts, and written so late as the beginning of the tenth century, proves the prevalence of Buddhism up to that period; and substantiates the accounts given of Buddhism in India by the Chinese travellers of the fifth and seventh centuries.

Prof. Goldsticker, Councillor Auer, of Vienna, and Lieut. E. G. Langmore, were elected Members.

LINNEAN.—Feb. 15.—R. Brown, Esq., in the chair.—Dr. Powell was elected a Fellow.—Mr. Yarrell exhibited a specimen of the sooty tern (*Sterna fuliginosa*, of Latham, Wilson, Bonaparte, Audubon, Nuttall). This bird is new not only to the British Fauna, but also to that of Europe. It was shot in October last, near Burton-on-Trent, and had been sent to Mr. Yarrell by W. Desbois, Esq.,—to whose collection it belonged.—Mr. S. Stevens exhibited specimens of the flowers and fruit of *Banksia grandis* (R. Br.), *B. Menziesii* (R. Br.), *B. Prionotes* (Lindl.), *B. littoralis* (R. Br.), and *B. attenuata* (R. Br.), the fruit of *Xylomelum occidentalis* (R. Br.), and seeds of *Macrorhiza Prussii* (Lehm.),—all collected in the neighbourhood of Swan River, by Mrs. Daffield. Mr. Stevens also exhibited a case of insects from Assam, in which the smaller insects were attached to the larger ones. The large forms consisted of very fine specimens of the stick insect (*Bactria sarmatana*), and were covered with the curious leaf-insect (*Phyllium siocoefolium*). The collection contained the male of *Bacteria*,—which, on account of its very small size as compared with the female, had been described as a new species.—Mr. Newport read some notes in continuation of his memoir on the alimentary canal of the Ichneumonidae.—The conclusion of Dr. Harris's paper on the islands and Flora of Hong Kong was read. The greater part consisted of lists of plants. In drawing a comparison between the Flora of Hong Kong and those of other parts of the world, the author stated that only two species were identical with that of Australia, and that the greatest resemblance was with the Floras of Cochin China and Japan.

BOTANICAL.—Feb. 4.—A. Henfrey, Esq., V.P. in the chair.—Mr. R. Baird presented a collection of plants collected by him on the last Expedition sent in search of Sir John Franklin.—Mr. A. Irvine exhibited a specimen of *Asplenium fimbriatum*, collected at Ashford, near Petersfield, Hants.—Mr. J. S. Syme, the curator, stated that the distribution of British duplicates comprising 20,000 specimens, including 1,150 species and varieties, would take place this month.—Mr. Syme read a paper, being 'Notices of the Localities of Rare Plants in the Neighbourhood of London.'

ZOOLOGICAL.—Feb. 8.—J. Gould, Esq. in the chair.—Dr. Baird communicated a paper 'On New Species of Entozoa contained in the National Collection at the British Museum,' which he described under the following names:—*Acuris similis*, *A. levissima*, *A. bifaria*, *Gordius platyura*, *G. Tolomanus*, *G. verrucosus*, *G. violaceus*, *G. pustulosus*, *Mermis rigida*, *M. spiralis*, *Pestastoma megacephalum*, *Tetranychus rugosus*, *Tenita Bremneri*, *T. Calva*, *T. Zederi*, *T. Goetzi*, *Bothriocelphalus antarcticus*.—Dr. Gray communicated a description of the animal of *Cyclina Sinesis*, which he stated was drawn up ten or twelve years ago, from a specimen presented to him by Mr. J. Reeves,—

to whom we are indebted for the knowledge of the greater part of the animals of China with which zoologists are as yet acquainted. The animal in most particulars agrees with that of the genus *Dosinia*, next to which Dr. Gray lately proposed to place it in his arrangement of the genera *Veneridae*.—Mr. A. White contributed a monograph of the genus *Egrosoma* of Serville, with the description of *Cyrtontops*, a new genus allied to it, for the type of which he proposed the name of *Cyrtontops punctipennis*. It was obtained in India. The additions to the genus *Egrosoma* are remarkable, and five in number, viz., *Egrosoma Sinicum*, collected by Mr. Fortune at Shanghai, *E. ornaticolle*, from India, *E. Cingalense*, from Ceylon, *E. sulcipeenne*, collected by Mr. Packman in Tenasserim, and *E. tibiale*, from Northern India.—The Secretary read extracts from 'Notes on the Zoology of the Malay Peninsula,' by Mr. G. Windsor Earl, whose long residence in the Indian Archipelago had given him abundant opportunities for observation. Among the most remarkable animals alluded to were two species of wild cattle of immense size, to which the natives give the names of *Sapi* and *Saladang*.—The Secretary exhibited, on the part of Mr. R. Hill, a beautiful series of birds' eggs, collected by that gentleman in Jamaica, and therefore authentically named. It is greatly to be regretted that a considerable number were broken in their transit to this country, or during their detention at Southampton. The extreme beauty of these eggs, and the certainty with which they have been determined, give an unusual value to this donation.

ENTOMOLOGICAL.—Feb. 7.—E. Newman, Esq., President, in the chair.—J. Garland, Esq. was elected a Member, and F. T. Hudson, Esq. was elected a Subscriber. The President nominated as Vice-Presidents, W. Wilson Saunders, Esq., W. Spence, Esq., and J. O. Westwood, Esq.—Mr. Hanbury brought for exhibition specimens of the white insect-wax of China, and the insects which produce this substance; and read some interesting particulars respecting them from the Journal of the Horticultural and Agricultural Society of India. The insects feed upon an evergreen shrub or tree, which is extensively cultivated for this purpose; and they are found chiefly in the province Sichuan. They perforate the bark and feed on the juices of the tree; and after living thus for some months, they give to the trees the appearance of being covered with hoarfrost, the whole of the body being filled with wax. If the gathering be delayed beyond this time, the insects adhere too firmly to be easily removed, and such as are suffered to remain become the stocks from which the race of the next year is propagated. The crude material is freed from impurities by boiling in water, and is then fit for the market under the name of *Chung-pih-ld*. In its chemical qualities it is analogous to purified bees'-wax and spermaceti, but differing essentially from both. It is perfectly white, translucent, shining; not unctuous to the touch; inodorous, insipid; crumbles into a dry, inadhesive powder; with a fibrous texture resembling felspar; melts at 100° Fahr.; insoluble in water; dissolves in essential oil, and is scarcely affected by boiling alcohol, the acids or alkalies. Mr. Hanbury added, that it was harder and less fusible than bees'-wax: it had been imported into this country, and employed with advantage in several ways, but it was too expensive to be generally used.—Mr. Westwood remarked, that the insects sent were the wingless females of a species of *Coccus*, and with the exception of their short legs, were wholly permeated with the secretion of wax. He proposed to call the species *C. Sinensis*. He exhibited several species of *Coccus*, all well known as producing various colouring or waxy matter.—Mr. Baly exhibited some bees which had been preserved in spirits, and restored to their pristine condition by washing with soap and warm water; the pile being afterwards dried and raised with blotting paper.—Mr. Waterhouse said he had successfully treated all orders of insects, except Lepidoptera, in this way, even where they were greasy; and Mr. Sheppard also spoke in its

favour.—Mr. Spence exhibited specimens of the fly called "Tsetse," which he found were identical with the *Glossina morsitans* of Westwood. He also communicated some observations thereon, founded on a note forwarded to Dr. Quain, by W. Osswell, Esq., who has travelled extensively in Africa,—and on one occasion lost forty-nine out of fifty-seven oxen, of which his teams consisted, by the attacks of this fly, the animals dying in a period of from three to twelve weeks after being bitten. It appears that three or four flies are sufficient to kill a full-grown ox; and the following appearances were observable in numerous examples which were examined. On raising the skin, a glairy condition of the muscles and flesh, the latter much wasted; stomach and intestines healthy; heart, lungs, and liver, sometimes all, and invariably one or the other, diseased; the heart, in particular, being no longer a firm muscle, but collapsing readily on compression, and having the appearance of flesh that had been steeped in water; the blood greatly diminished in quantity and altered in quality,—not more than twenty pints could be obtained from the largest ox, and this thick and albuminous;—the hands when plunged into it came out free from stain. The poison seems to grow in the blood, and through it to attack the vital organs. All domesticated animals, except goats, calves, and sucking animals, die from the bite of this insect; man and all wild animals are bitten with impunity. This fly is confined to particular districts, chiefly between the 15th and 18th degrees of south latitude and the 24th and 28th degrees of east longitude, and is never known to shift. The inhabitants herd their cattle at a safe distance from its haunts; and if in changing their cattle posts they should be obliged to pass through the country in which it exists, they choose a moonlight winter's night, as during the cold weather it does not bite. It seems to differ in several particulars from the account given by Bruce of the fly called "Zimb," which was only found on plains of "black fat earth," whereas this was an inhabitant of jungles and country not open. Mr. Osswell, who was present as a visitor, gave a more detailed account of his experience with this African pest.—Mr. Spence also called attention to an account of the discovery, by Dr. Schmidt, of two more species of blind beetles in the caves of Carinthia; remarking, that it was probable there was in them some slight trace of an optic nerve, for they were always found in the darkest parts of the caverns.—Read, a short account, by the Rev. Joseph Greene, 'Of Three Specimens of *Vanessa Io*, found hibernating; which emitted a slight but distinctly audible noise upon being disturbed.—Read, also, 'Descriptions of some New Longicorn Beetles brought from China, by R. Fortune, Esq.,' by W. Wilson Saunders, Esq.,—and 'Descriptions of several New Curculionidae,' by G. R. Waterhouse, Esq.

ETHNOLOGICAL.—Feb. 9.—Sir B. C. Brodie, President, in the chair.—'On the Form of the Human Cranium in relation to the Outward Circumstances, the Social Condition, and the Intellectual Developement of Man,' by R. Dunn, Esq. Mr. Dunn referred to the principal facts connected with the physiology of the encephalon, quoting the writings and statements of the most celebrated physiologists as to the several functions assigned by them to particular parts of the cerebrum, cerebellum, and other parts of the sensorium commune. The main object of the paper, however, appeared to be the endeavour to establish the proposition, that the different races of mankind were so far influenced by external circumstances, such as climate, mode of life, and particularly intellectual and moral training, that their natural habits, social customs, individual propensities, and moral and intellectual faculties and powers were modified thereby to such a degree, that those varieties of mankind usually regarded as inferior to other races, could be so far elevated in the social scale as to be placed in a favourable point of comparison with such as hold a higher intellectual and moral position. It was stated that, according to some authorities, it was highly probable that the Negro race, if placed under favourable conditions, would excel in the

higher moral faculties, habits, and sentiments. The cranial conformation of the various races was illustrated by means of an abundant supply of human crania lying on the table.—Dr. Hübertz, of Denmark, made an oral communication 'On the Comparative Prevalence of Cretinism and Idiocy as affected by Geographical Position.' His information, which was of high social and practical value, was for the most part presented in a statistical form,—in which he stated the proportion of those unfortunate beings in the kingdom of Piedmont, including Savoy, in Northern and Southern Italy, in the kingdom of Wurtemburg, in France, in England and Wales, Scotland and Ireland, Norway and Denmark. He also gave the proportion of those affected with mental disease, in relation to the two sexes, male and female; also as to the conditions of celibacy, marriage, and widowhood,—in which he showed that mental disease is much more frequent amongst the unmarried than it is amongst the married portion of the community.—Discussions followed these several communications, in which the President, the Hon. Secretary, Drs. Brown, Conolly, Camps, Hodgkin, Tuke, and Webster took part.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 15.—J. M. Rendel, Esq., President, in the chair.—The paper read was 'On the use of Heated Air as a Motive Power,' by Mr. Benjamin Cheverton.

ROYAL INSTITUTION.—Jan. 21.—W. Pole, Esq., V.P., in the chair.—'Observations on the Magnetic Force,' by Prof. Faraday.—Inasmuch as the general considerations to be brought forward had respect to those great forces of the globe exerted by it, both as a mass and through its particles, namely, Magnetism and Gravitation, the attention was first recalled briefly to certain relations and differences of the two which had been insisted upon on former occasions. Both can act at a distance, and doubtless at any distance; but whilst gravitation may be considered as simple and unpolar in its relations, magnetism is dual and polar. Hence, one gravitating particle or system cannot be conceived to act by gravitation, as a particle or system, on itself; whereas a magnetic particle or system, because of the dual nature of its force, can have such a self-relation. Again, either polarity of the magnetic force can act both by attraction and repulsion; and not merely so, but the joint or dual action of a magnet can act also either by attraction or repulsion, as in the case of paramagnetic and diamagnetic bodies: the action of gravity is always that of attraction. As some further relations of the sun and the earth would have finally to be submitted, the audience were reminded, by the use of Arago's idea, of the relative magnitude of the two; for, supposing that the centres of the two globes were made to coincide, the sun's body would not only extend as far as the moon, but nearly as far again, its bulk being about seven times that of a globe which should be girdled by the moon's orbit. For the more careful study of the magnetic power a torsion balance had been constructed, which was shown and its mode of operation explained. The torsion wire was of hard drawn platinum, 24 inches in length, and of such diameter that 28½ inches weighed one grain. It was attached as usual to a torsion head and index. The horizontal beam was a small glass tube terminated at the object end by a glass hook. The objects to be submitted to the magnetic force were either cylinders of glass with a filament drawn out from each, so as to make a long stiff hook for suspension from the beam; or cylindrical bulbs of glass, of like shape, but larger size, formed out of glass tube; or other matters. The fine tubular extremities of the bulbs being opened the way through was free from end to end; the bulbs could then be filled with any fluid or gas, and be re-submitted many times in succession to the magnetic force. The source of power employed was at first a large electro-magnet; but afterwards, in order to be certain of a constant power, and for the advantage of allowing any length of time for the observations, the great magnet, constructed by M. Logeman upon the principles developed by Dr. Elias, (and which, weighing about 100lb., could support 430lb.

according to the Report of the Great Exhibition Jury), was purchased by the Royal Institution and used in the inquiries. The magnet was so arranged that the axis of power was five inches below the level of the glass beam, the interval being traversed by the suspension filament or hook, spoken of above. When a body is submitted to the power of a magnet, it is affected as to the result, not merely by the magnet, but also by the medium surrounding it; and even if that medium be changed for a vacuum, the vacuum and the body still are in like relation to each other. In fact the result is always differential; any change in the medium changes the action on the object, and there are abundance of substances which when surrounded by air are repelled, and when by water, are attracted upon the approach of the magnet. When a certain small glass cylinder weighing only 66 grains was submitted on the torsion balance to the Logeman magnet surrounded by air, at the distance of 0·5 of an inch from the axial line, it required 15° of torsion to overcome the repulsive force and restore the object to its place. When a vessel of water was put into the magnetic field, and the experiment repeated, the cylinder being now in the water was attracted, and 54°·5 of torsion were required to overcome this attraction at the given distance of 0·5. If the vessel had contained a fluid exactly equal in diamagnetic power to the cylinder of glass, neither attraction nor repulsion would have been exerted on the latter, and therefore the torsion would have been 0°. Hence the three bodies, air, glass (the especial specimen), and water, have their relative force measured in relation to each other by the three experimental numbers 15°, 0° and 54°·5. If other fluids are taken, as oil, ether, &c., and employed as the media surrounding the same glass cylinder, then the degrees of torsion obtained with each of them respectively, shows its place in the magnetic series. One great object in the construction of an instrument delicate as that described, was the investigation of certain points in the philosophy of magnetism; and amongst them especially that of the right application of the law of the inverse square of the distance as the universal law of magnetic action. Ordinary magnetic action may be divided into two kinds: that between magnets permanently magnetised and unchangeable in their condition, and that between bodies of which one is a permanent unchangeable magnet, and the other, having no magnetic state of its own receives and retains its state only whilst in subjection to the first. The former kind of action appears in the most rigid and pure cases, to be subject to that law; but it would be premature to assume beforehand, and without abundant evidence, that the same law applies in the second set of cases also; for a hasty assumption might be in opposition to the truth of nature, and therefore injurious to the progress of science, by the creation of a preconceived conclusion. We know not whether such bodies as oxygen, copper, water, bismuth, &c., owe their respective paramagnetic and diamagnetic relation to a greater or less facility of conduction in regard to the lines of magnetic force, or to something like a polarity of their particles or masses, or to some as yet unsuspected state; and there is little hope of our developing the true condition, and therefore the cause of magnetic action, if we assume beforehand the unproved law of action and reject the experiments that already bear upon it:—for Plücker has distinctly stated as the fact, that diamagnetic force increases more rapidly than magnetic force, when the power of the dominant magnet is increased; and such effect is contrary to the law above enunciated. The following are further results in relation to this point. When a body is submitted to the great unchanging Logeman magnet in air and in water, and the results are reduced to the centigrade scale, the relation of the three substances remain the same for the same distance, but not for different distances. The result of experiment proves that the greater the distance of the diamagnetic bodies from the magnet, the more diamagnetic is it in relation to water, taking the interval between water and air as the standard: and it would further appear, if an opinion may be formed from so few experiments,

that the more diamagnetic the body compared to air and water, the greater does this difference become. At first it was thought possible that the results might be due to some previous state induced upon the body, by its having been nearer to or further from the magnet: but it was found that whether the progress of the experiments was from small to large distances, or the reverse; or whether, at any given distance, the object was previous to the measurement held close up to the magnet or brought from a distance, the results were the same:—no evidence of a temporary induced state could in any of these ways be found. It does not follow from the experiments, if they should be sustained by future researches, that it is the glass or the bismuth only that changes in relation to the other two bodies. It may be the oxygen of the air that alters, or the water, or more probably all these bodies: for if the result be a true and natural result in these cases, it is probably common to all substances. The great point is that the three bodies concerned, air, water, and the subject of the experiment, alter in the degree of their magnetic relations to each other; at different given distances from the magnet the ratio of their magnetic power does not, according to the experiments, remain the same; and if that result be confirmed, then it cannot be included by law of action which is inversely as the square of the distance. The cause of this variation in the ratio of the substances one to another, if it be finally proved, has still to be searched out. It may depend in some manner upon the forms of the lines of magnetic force, which are different at different distances; or not upon the forms of the lines but the amount of power at the different distances; or not upon the more amount, but on the circumstance that in every case the body submitted to experiment has lines of different degrees of force passing through different parts of it, (for however different the magnetic or diamagnetic conditions of a body and the fluid surrounding it, they would not move at all in relation to each other in a field of equal force): but whatever be the cause, it will be a concomitant of magnetic actions; and therefore ought to be included in the results of any law by which it is supposed that these actions are governed. On a former occasion the existence of physical lines of force in relation to magnetism and electricity was inferred from the dual nature of these powers, and the necessity in all cases and at all times of a relation and dependence between the polarities of the magnet, or the positive and negative electrical surfaces. With respect to gravity, a more hesitating opinion was expressed, because of the difficulty of observing facts having any relation to time, and because two gravitating particles or masses did not seem to have any necessary dependence on each other for the existence or excitement of their mutual power. On the present occasion a passage was quoted from Newton which had since been discovered in his works, and which, showing that he was an unhesitating believer in physical lines of gravitating force, must from its nature, rank him amongst those who sustain the physical nature of the lines of magnetic and electrical force: it is as follows, in words written to Bentley:—"That gravity should be innate, inherent, and essential to matter, so that one body may act upon another at a distance through a vacuum, without the mediation of anything else, by and through which their action and force may be conveyed from one to another, is to me so great an absurdity, that I believe no man who has in philosophical matters a competent faculty of thinking, can ever fall into it. Gravity must be caused by an agent acting constantly according to certain laws; but whether that agent be material or immaterial, I have left to the consideration of my readers." Finally, reference was made to Sabine's remarkable observation, sustained as it has been by Wolf, Gautier, and others, of certain coincidences existing between the appearance of solar spots and the diurnal variation of the magnetism of the earth. Schwabe has been engaged in carefully observing the spots on the sun since the year 1826. He has found them gradually to increase in number and size from year to year, and then decrease; then again increase, again to decrease, and so on in a regular period of about

ten years. Lamont (Dec. 1851) was induced by recent researches in atmospheric magnetism, to examine the daily magnetic variation in declination, and found that, as a whole, it increased and diminished, and then increased again, having a regular variation of about ten years: the year 1844 was given as having a minimum variation of $6' 61$ and the year 1848 as presenting a maximum variation of $11' 15$. Sabine (March 1852) in searching for periodical laws amongst the mean effects of the larger magnetic disturbances, found a simultaneous period of increase and decrease both at Hobart and Toronto, on opposite sides of the globe; the minimum effect was in 1843, and the maximum effect in 1848, according therefore almost exactly with Lamont's observations at Munich. But, besides that, he pointed out the extraordinary circumstances that this similar variation of the daily magnetic declination is the same in length of period as that discovered by M. Schwabe for the solar spots; and still more, that the maxima and minima of these two most different phenomena coincide; for 1843 presents the least diurnal variation and the smallest number of solar spots, and 1848 the largest magnetic variation and the greatest number of solar observations. He has also observed that the same period of increase and decrease exists with the same epochs in the diurnal variation of the magnetic inclination of the earth's magnetic force in both hemispheres. The phenomenon is general both as regards all the magnetic elements, and in parts of the globe most distant from each other. Gautier appears to have been struck with the same coincidence; but did not publish his idea until July 1852. Wolf, of Berne, who has sought far into the history of the sun spots, had the same thought, publishing it first at the end of July or beginning of August 1852. He endeavours to trace the general condition of the spots from the year 1600, and concluded that the true length of the period is $11 \frac{1}{2}$ years. As it is impossible to conceive such a coincidence in the length of the period and the time of the maxima and minima of these two greatly differing phenomena, without believing in some relation of them to a common cause; so, the observation of such a coincidence at this moment ought to urge us more than ever into an earnest and vigorous investigation of the true and intimate nature of magnetism; by means of which we now have hopes of touching in a new direction, not merely this remarkable force of the earth, but even the life powers of the sun itself.

INSTITUTE OF ACTUARIES.—Jan. 31.—W. T. Thomson, V.P., in the chair.—Nine Associates were elected.—Discussion on Mr. Jellicoe's paper ‘On the Objectionable Character of certain Methods very generally adopted for the Determination and Division of Surplus in Life Assurance Companies.’—Mr. Pinckard stated that Mr. Jellicoe's paper divided itself into two parts,—one relating to valuation, the other to distribution of profits. It also showed that the Northampton Table was erroneous. He (Mr. Pinckard) admitted that the Northampton Table was erroneous; but he believed that greater evils would arise from Mr. Jellicoe's plan than had ever resulted from the old mode of valuation. The method which he (Mr. Pinckard) deemed most just and safe was, to value by the table from which the premium had been formed, and to take only the pure or net rate in making calculations.—Mr. Roddish said, that by dealing only with the net premium, a society charging low premiums would show the same result as another charging high ones, which he contended was a strong argument in favour of Mr. Jellicoe's statement of assets and liabilities, provided always that the present value of the “loading” appeared on both sides of the account.—Mr. J. Jones observed, that the question was a wider and more important one than the mere validity of the Northampton rate. Admitting that the rate of mortality assumed as the basis of the calculation was the precise measurement of the deaths that will take place, that the interest was the rate continually prevailing, and that the machinery of management was self-acting, i. e. without expense, then it was clear that the value of any addition to the pure premium was

all profit. The advantage of the plan enunciated by Mr. Jellicoe was, that it enabled a shareholder or policy holder to ascertain by means of a simple proportion whether the amount set on one side as "marginal guaranty" was more or less than the proportion of annual expenses to total annual income. The objection to the old plan was, that it did not show the actual and true condition of the society. In point of fact, the difference between the two plans was simply this, that by the old plan the public were kept in the dark, whereas by the one proposed the public had the means of judging for themselves.—Mr. Farren said that the inference raised by the paper was, that there were two schools of actuaries—the old and the new—not to be confounded with the term "old" and "new" as applied to companies; for an old company was sometimes directed by an actuary of the new school, and the reverse. It was to introduce the element of progress into life contingency calculations that the Institute was founded.—The Chairman was glad to observe, that although the views of the various speakers differed to some extent, the tendency of all was in the same safe direction. As to the valuation on correct or incorrect tables, he had but one simple view. He could not discover on what principle that which was *not* true was followed in preference to that which *was* true. It was just as easy to compute with the true as with the false table, and far more satisfactory. "If (citing from Sang's Essays) we use a life table known to be erroneous, we can neither tell the amount of the error nor the side on which it is likely to be, except by contrasting the results with those drawn from a life table believed to be nearer the truth. And we are thus placed in the awkward position of virtually making two valuations, and using the bad one, augmenting the absurdity perhaps by correcting the erroneous result so as to bring it to the true one." It was necessary to value the net premium, and it was also desirable to value the "loading," but he (the Chairman) objected to the introduction into the balance sheet of the value of the loading; it was for the private information of the actuary, and not to be exhibited as a "profit" or "surplus." Its publication tended to mislead. In mutual offices the excess of premiums was for safety, and should be returned in proportion to the over-payment of each contributor. He concluded by requesting the Meeting to keep strictly in view that "no one can be safe in using erroneous data, unless he keep a sharp eye on what would have resulted had he used more accurate information."—Mr. Jellicoe, in reply, stated, that there were three methods of determining the surplus of an assurance company. One consisted in using the Northampton Table, which had been demonstrated to be fallacious. The second was to adopt a table which represented the true rates of interest and mortality, and to determine the values by it, neglecting altogether the consideration of the premiums charged. This, of course, gave the liability correctly, but left out a very material portion of the calculation. It was of the utmost importance to know how much margin was left, and this could only be accurately ascertained by valuing it. For, the premiums originally assigned as sufficient for the risk did not always prove to be so; hence the margin at first determined on was in a manner eaten into by the increase of the pure premium, the society being all the while wholly unconscious of its real condition. The only method, therefore, to determine its true position, was, to value the premiums charged as accurately as possible, setting against such value that of the marginal excess. This latter was as much a liability as the value of the sums assured. The proportion which existed between the values of the gross premiums and the margin, at once exhibited the real state of the society; and in this point of view the value of the margin was to the actuary what the "governor" of a steam-engine was to the engineer. The elevation or depression in either case noted as a warning for greater caution, or as a sanction for less restriction, and at all times gave the most complete insight into the working of the machine and entire control over it.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Statistical, 8.—On Statistics of Mental Diseases in Denmark,' by Dr. Hübertz, of Copenhagen.—Discussion 'On the Income-Tax,' by Dr. Fart. |
| | Chemical, 8. |
| | Royal Architects, 8. |
| | London Institution.—'On Industry and Science,' by Dr. Playfair. |
| | Hof Institution, 4.—'On Organic Chemistry,' by Dr A. W. Hofmann. |
| TUES. | Zoological, 8.—Scientific British Meteorology, 7. |
| | Institution of Civil Engineers, 8.—Discussion 'On the Use of Heated Air as a Motive Power,' (the Caloric Engine), by Mr. Cheverton. |
| | Royal Society, 8.—'On Animal Physiology,' by T. W. Jones, Esq. |
| WED. | Geological, 8.—'On the Microscopical Structure of the Skin of the Ichthyosaurus,' by H. Colen, Esq.—'On the Geology of the Neighbourhood of Quebec,' by J. Bigsby.—'On the Geology of Hillsborough, New Brunswick,' by W. Dawson, Esq. |
| | Royal Society of Literature, 4. |
| | Society of Arts, 8.—'On Uniformity in Weights, Measures, and Money,' by Prof. Jack, of King's College, Fredericton, New Brunswick; communicated by the Duke of Newcastle. |
| | British Archaeological Association, 8. |
| | Royal Institution, 4.—'On Organic Chemistry,' by Dr. A. W. Hofmann. |
| THURSD. | Society of Antiquaries, 8. |
| | Royal, 8. |
| | Royal Institution, 3.—'On the General Principles of Geology,' by J. Phillips, Esq. |
| FRI. | Philosophical Society, 8. |
| | Royal Institution, 8.—'On Ploughs and Ploughing, Ancient and Modern,' by J. Wilson, Esq. |
| SAT. | Medical, 8. |
| | Royal Institution, 3.—'On the Philosophy of Chemistry,' by Prof. Williamson. |

ERICSSON'S CALORIC ENGINE.

THE new application of an old agent as a motive power necessarily excites in this mechanical age considerable attention; and accordingly, at the present time, Ericsson's Caloric Engine is the subject of much interest amongst engineers and speculation amongst scientific men.

We have learnt from the public press that a ship, to be called the Ericsson, has been for some time in progress in the United States, which is to be propelled by the expansive power of atmospheric air; and that the great experiment is in so advanced a state as to have allowed of several trials, as to her speed and capabilities, being made, which have gone far to show that the principle involved is a correct one, and that only a few mechanical difficulties stand in the way of complete success.

That atmospheric air is expanded by the application of heat, and condensed when cooled, has been long known:—indeed, Boyle, Hooke, and others, examined this fact, and determined that under all conditions, the elasticity or “spring” of the air was maintained. As far as we can trace, the merit of endeavouring to apply the expansive force of air as a motive power belongs to Messrs. Stirling, who worked an engine in 1827. Sir George Cayley had, however, written on the subject in 1807. As early as 1832, we find Capt. Ericsson speaking of his *Caloric Engine*, a well-studied machine; and in 1833, an engine constructed on this principle is described in the *Mechanics’ Magazine* as being then actually at work in London. “The grand feature,” says the editor, “by which this engine is distinguished from the steam-engine, and all other power machines, is this,—that the same given quantity of heat which sets it in motion, is used over and over again to keep up that motion; and that no additional supply is wanted beyond what is requisite to compensate for a small loss incurred by escape and radiation.” This description involves the principles applied in the large engine fitted to the ship Ericsson. Two or three attempts have been made in this country to employ heated air; but Stirling’s engine, which was in all its main features similar to Ericsson’s, was the only one that approached success. It must be remembered, that two caloric engines have been for some time at work in the foundry of Messrs. Hogg & Delamater, at New York,—one of five, and the other of sixty, horse-power. This larger experiment, therefore, is made with all the advantages derivable from practice and long-continued experiment.

We must endeavour, within a short compass, to describe the caloric engine now at work. There are two cylinders, one of which is double the capacity of the other,—so that, the air which fills the smaller one, being forced into the larger, and heated to about 480° , fills it also. Now this air in expanding exerts a mechanical force equal to moving the machinery, by raising the piston through the whole length of the cylinder. This heated air then escape, the piston descends cold air is forced in.

and by its expansion another impulse is given to the machine,—and so on continuously. This operation is analogous to the practice of working steam expansively, air being employed instead of water.

Capt. Ericsson has introduced an entirely new feature, under the name of a *regenerator*, by which he purposes using the same heat over and over again. This *regenerator* is composed of wire net, sheets of which are placed side by side until, as in the Ericsson, to the thickness of twenty-six inches. The heated air which has performed its duty escapes at a temperature of 480°. This passes through the innumerable meshes of the wire gauze of the regenerator, each layer of which deprives it of some heat; and when it passes out of this arrangement, it is reduced to the temperature of the external air nearly. Now, by a mechanical contrivance of no very complex character, which we need not describe, the air contained in the smaller cylinder is driven back through the regenerator; and in passing its interstices is said to take back the heat from the wire, and passes into the large cylinder at a temperature of 450°, having reduced the temperature of the wire in its passage to its former cool state. Thus, the only fire necessary is that required to supply the waste of 30° which is lost in the operation. The ordinary respirator will convey a correct idea of the action of the regenerator,—the warm air passing outward warms the wires, and the cold air flowing inward takes this heat back from the wires again.

It will be apparent that in this engine *heat* in a peculiar manner is made the moving force; hence the correctness of the name employed—the Caloric Engine,—which we may fairly expect in a short time to see ploughing the Atlantic Ocean. Whether the immense size of the cylinders required will prove an insurmountable obstacle to its application, time alone can determine. The Ericsson has four open cylinders, each of 168 inches diameter,—with pistons of upwards of 22,000 superficial inches area, moving up and down through a space of six feet. Several trials have been made in the bay of New York, which appear to have been satisfactory; but we learn from private sources on which we can depend, that before the Ericsson is likely to achieve the Atlantic voyage cylinders of 20 feet diameter will probably be substituted for those at present employed.

We cannot but think that the present experiment is destined to open up some new applications of heat as a motive power, which will probably ere long supersede our best steam-engines. If the principle of employing the same equivalent of heat to exert a new mechanical force be firmly established,—the mathematical theory of heat-force must undergo a complete revision.

We find in the French journal *L'Institut* several parties claiming originality in their attempts to apply heated air as a motive power. M. Franck's claim is from 1836, when his experiments were first commenced. His *brevet* is dated 1838; and he published a memoir on the Motive Power of Heat in 1840.—M. Lemoine insists upon his claim to the priority of using the wire-gauze screens. He states that for twelve years he has been working on the subject; but his *brevet* dates from the 2nd of September, 1848. These, and M. Emmanuel Liais, who appears to have made an air-engine in 1847, are, however, easily replied to, by referring them to the date of Ericsson's patent—1833,—which at all events places his claim five years earlier than any of those now so eagerly pressed forward. M. E. Liais draws attention to one important point which he has observed in his investigations. When the air is saturated with moisture, the loss of heat is very considerable from the re-evaporation of the water condensed on the regenerator.

At the Institution of Civil Engineers on Tuesday—as appears by our Report this day—a paper was read ‘On the use of Heated Air as a Motive Power,’ by Mr. Benjamin Cheverton, in which he contests the principle of employing the heat over a second time.

FINE ARTS

BRITISH INSTITUTION.

WE resume our notice of the modern works of Art now exhibiting at this Gallery.

The Ferry (No. 451), by Mr. W. Linton, is a work of exceeding merit,—treated with all the breadth and firmness that characterize an artist who takes as high a place as any landscape painter of the day. The scene is in Italy; and though not equal in mellowness to Wilson, it recalls much of that master's harmonious treatment. There is great vigour in the handling of the rocks and foliage,—and the water has a depth and transparency very true to nature. This picture must not, however, be examined too nearly. Mr. Creswick's landscape (405) is a perfect miniature, with fine warm tones and pencilling of the utmost delicacy.—*Borrowdale* (180), by Mr. G. E. Hering, is a thoughtful, well-toned landscape, painted with breadth and freedom. The sunset hues caught on the loftiest heights are in fine contrast with the deepening shadows that settle over the lake. In the foreground, a solitary heron adds to the characteristic features of the scenery.—*Oberweisel on the Rhine* (181), by Mr. W. Oliver, has all the clearness and bright colour which mark his somewhat too minute productions. We should like to see him venture on a larger style.—*Ophelia* (184), by Mr. T. H. Maguire, is the Ophelia of a ballet, not of the tragedy.—In *One of the Monks of Old* (187), by Mr. J. E. Collins, the monk's head is painted in a firm, solid manner, and the tone of colour is good,—but he is too grave for his occupation of cellarier to his convent. There is no sparkle in his eye or sly trace of humour in his countenance to intimate how much he prefers the foaming flagon to bread or breviary.—*Mount Orgueil Castle, Jersey, from Messa* (204), by Mr. J. Wilson, jun., is a natural, spirited picture. Transparency and motion are well rendered in the heaving sea and fleeting clouds. The colouring is pure and the general treatment effective.—*A Sea Nymph's Toilette* (207), by Mr. C. Rolt, has this epigraph:—“A daintie damsel dressing of her heare.” The lady is “daintie” enough, in all conscience,—and her “heare” sufficiently conspicuous to establish her identity had the motto been an advertisement in the *Times*; but there is nothing in this fantastic piece of spoilt canvas to induce us to dwell upon it with any satisfaction as a work of Art. Aiming at something more, and better meriting attention, is the same artist's *Sapho* (215); but though the head of the poetess is well painted *per se*, it lacks the true ideality of the Lesbian Maid, and the figure—the right arm especially—is massive beyond all proper feminine proportion.—*A Fisherman* (208), by Mr. J. Hollins, is a good bit of hard, seafaring nature. The whole subject is in excellent keeping.—*Going to the Sistine Chapel* (219), by Mr. W. Gale, is a carefully painted portrait of a lady with an elaborate black lace veil, and a somewhat too conspicuous scarlet bouquet. There is much truth in the handling of the face, which is animated though not beautiful.

The Night March (223), by Mr. J. W. Glass, is amongst the few pictures in this Exhibition which at once assert their claim to kindred with high Art. It is an eminently successful production. A group of steel-clad horsemen are led across a ford by moonlight. The attention of the chief of the party to the directions of the guide, who is pointing forward to the track which they are to take, is very expressively rendered; the energetic movements of the troop as they splash through the stream, the flickering moonlight on the dark broken waters, and the chill solemnity of the night, leave nothing untold that pertains to such a scene and story.—*Glen Rosa, Isle of Arran* (230), by Mr. H. Jutsum, is a fine, rich, purple landscape, faithful in all its attributes. *The Aerial Combat* (233), by Mr. W. Huggins, is a picture which purports to elucidate a passage from Shelley's “Revolt of Islam” descriptive of a struggle in the air between “an eagle and a serpent wreath'd in fight.” The poet says, that what he beheld in his vision was “a monstrous sight,”—but the epithet would have been yet better bestowed had he seen Mr. Huggins's “work of Art.” Dangle

says in ‘The Critic’—“Egad, I think the interpreter is the most difficult to understand of the two,” and hard as the task may sometimes be to get at the full meaning of Shelley, the solution of the Huggins mystery is still greater. The “fair shape” that looks upon the “unimaginable fight” is represented by a lady whose awkward anatomy is ill concealed beneath her discomposed but fashionable attire. It is pleasant to turn from distorted humanity to nature in the inferior animals:—*Dash* (237), by Mr. T. Earl, is a fine specimen of the pet spaniel, highly intelligent in expression, and well treated as to drawing and colour. The bit of blue ribbon round his throat “becomes him mightily,” as Mr. Pepys might have said in offering the original to *Mistress Knipp*.—*Rotterdam Fruit Market* (238) and *Fruit Boats off Rotterdam* (240), by Mr. A. Montague, are deserving of notice for the freedom and truth with which they are painted. The last named, which is a finished picture—the first being little more than a sketch—has an amount of merit not often compressed within so small a space.—*Inverary Castle, Loch Fine* (252), by Mr. J. Danby, is a clear bright landscape, well toned.—*Winter Morning on the Scheldt* (253), by Mr. E. F. D. Pritchard, is clever and truthful.—*An Incident in the Life of Oliver Cromwell* (254), by Mr. L. Walter, is better imagined than executed. The story is but imperfectly told, and the treatment is inartistic.

Macbeth (259), by Mr. H. C. Selous, the most ambitious work in this Exhibition, possesses merit of a peculiar kind, but is, at the same time, overlaid by numerous defects. It was a good conception to place “the sleeping grooms” between their royal master and possible danger; and the expression on Macbeth's countenance when he hears the attendants murmuring in their sleep, the way in which he clutches the curtain that serves as a *portière* to the chamber of Duncan, and the convulsive grasp of his dagger, are points of merit which must be conceded. But, on the other hand, Mr. Selous has greatly failed in not sufficiently thinking for himself, but adopting the thoughts of Mr. Macleish. His originality is seen chiefly in his faults. The first thing that strikes us, is—by what *tour de force* can the murderous Thane possibly keep himself from tumbling over the sleepers whom he finds huddled together at the foot of the staircase? Then, we are at a loss to know what has become of the legs and bodies of the grooms; we see their heads and arms and ready weapons—one of them, by the by, sleeps with his target ready braced for defence,—but their lower extremities are “nowhere.” Then, as to their faces, neither the flush of wine nor the stupor of the narcotic draught has left any trace; for though their parted lips show that their dreams are disturbed, their other features are as composed and tranquil as those of Duncan himself. He “sleeps well,”—and his head is both majestic and venerable; but the attributes of royalty are too much in evidence. The ermine robe and the crown on the table beside his couch savour more of luxurious state than belongs to the appliances of travel at that remote period and in so rude a country. With all these faults, however, the picture is a striking one,—and offers a renewal of the promise which Mr. Selous held out at the very commencement of his career. With deeper study and greater care, he may yet redeem that promise.

A few pleasing scenes of out-of-doors nature are scattered in this corner of the middle room. We may instance the following:—*Isola dei Pescatori, Lago Maggiore* (268), by Mr. G. E. Hering.—*Shadows of the Past, Haddon Hall* (279), by Mr. W. S. P. Henderson,—*Near the Linn of Corrymullie, Aberdeenshire* (269), by Mr. J. T. Walton,—and a small but highly-finished marine view of *Outward-Bound Emigrants* (265), by Mr. G. Chambers—whose picture has been very unfairly dealt with in being placed so low. This is a remark which applies equally to a companion subject in the south room, called *Homeward Bound* (443).

A Maid (282), by Mr. D. Huntington, is a mere copy—and a bad one—of Guido's well-known auburn-haired penitent. It is well to study a great master, but to mar great thoughts by miserable execution is a thing not to be endured.

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Desdemona and Emilia (291), by Miss L. E. Barker, is utterly without character, conceived in false taste, and executed without any sense of refinement or show of beauty.—*The Spirit of the O'Donoghue, a Legend of Killarney* (311), by Mr. J. G. Naish, possesses, as defects, the combined peculiarities of Howard and Turner in its trailing sylphs and blazing colours.—*Enjoyment likely to be interrupted* (317), by Mr. A. Fraser. A couple of young idlers are busy for once in tapping a barrel with long straws, under the eye of their mistress, who is catching them in the fact. The humour of the scene is well, though quietly, expressed, and all the details are good.—“Just out—*The Tale of a Teal*” (381), by Mr. J. Wolf, is a curious subject, treated with great spirit. Two hawks have quarrelled for their prize—a teal, which has made its escape, leaving, like Tam O'Shanter's mare, its tail behind it. The ferocity of the combatants is powerfully expressed in their burning eyes, wicked beaks and cruel talons. The scattered feathers of the teal are very truthfully painted, and the colour and texture are excellent throughout.—*Childhood* (340), by Mr. T. M. Joy, after the manner of Sir Thomas Lawrence, has pretty faces and good drawing to recommend it.—*Fish-sellers* (359), by Mr. J. Hollins, a young woman and a boy, is very true to nature. The colour is rich without being overcharged, and the general treatment is highly effective.—*A River Side* (312), by Mr. T. Danby, is a beautiful piece of clear water, with stepping stones crossed by a girl:—altogether a delicious scene.—*The Mouth of the Bisagno* (346), by Mr. J. Holland, exhibits fidelity, but this merit is more than counterbalanced by injudicious treatment. The colouring is so intolerably blue as to be absolutely painful to the eye.—*The Salmon Trap, Glyn Lleddr, North Wales* (292), is a much more favourable specimen of the abilities of the same artist:—whose best work, however, in our estimation, we adverted to last week.—Before we quit this room, we must not pass over *A Study* (322) of a female figure, and *St. Agnes* (308), by Mr. H. O'Neil. They are well deserving of attention.—Nor must we forget to bestow a word of well-merited praise on *A Cottage Home in the Highlands of Scotland* (281), by Mr. H. Jutsum. It is painted with truth and vigour.

The Southern room contains nearly as many pictures as either of the two whose contents we have already examined; but there is less difficulty in dealing with them, for what is good is very evident and what is bad no less so. In the latter category we have some striking examples. *Ruth* (378), by Mr. R. H. Hilditch, is one of the commonest of our race who ever bore the name,—and, but for the gleaned corn which she holds in her hand, might as well do duty for a failure in *Norma*. *The Good Samaritan* (379), by Mr. Montaigne, hanging beside her, shares in her equivocal characters. *Daniel delivered from the Lions* (517), by H. Barraud, is treated as we might expect to find it in Mavor's Spelling Book.—Classical tradition fares no better than Scriptural history:—witness the *Endymion* (516) of Mr. F. Walmsley. It was poetical enough for Diana to be enamoured of her shepherd-lover,—but why she should endeavour to fascinate him in the shape of a sickle, we must leave to the artist to explain.—*Ivanhoe and Rowena* (450), by Mr. D. Reiner, belongs to the very worst class of sampler-work or tea-board illustration. In a Berlin wool shop it might have attracted a few admiring eyes,—in a gallery of pictures it should have been wholly inadmissible.—The picture which bears the title of *Rejected on Earth, received of Heaven* (526), by Mr. W. W. Hay, ought certainly to have been rejected in Fall Mall.

Of the better class of subjects we are able to mention several. *Her frolic Grace Fitzfulke* (380), by Miss A. S. W. Daniel, is a clear representation of the latest heroine of Norman Abbey,—not quite according to the description of the poet in all its “voluptuous” aspect, but eminently so as one of the aristocratic guests assembled there, by no means averse to a little mystification. The golden hair and bright features that gleam beneath the disguise, and the delicate hand just raised, are in excellent keeping with the main idea.—*A Moon-*

light Feast (446), by Mr. T. Danby, is highly poetical. It is nothing more than a crane in a mere, devouring a frog; but the solitude, the beauty and the truth of the scene are deserving of all praise. The colouring, too, is exquisite.—Mr. George Stanfield—less earnest in his art than he ought to be if he seeks, as he might, to wear his father's laurels—has two very pleasing subjects: *Sion, in the Canton of the Vallaix* (434), and *St. Maurice* (477)—the bridge over the Rhone where “a key unlocks a kingdom.” Both are so well painted as to make us regret that in more popular Exhibitions we see fewer specimens of Mr. G. Stanfield's pencil.—*The Reformer's House, Edinburgh, during the Sixteenth Century* (372), by Mr. J. D. Drummond, is full of promise. It represents the occasion when John Knox brought home to his house in the “auld toun” the noble daughter of the house of Ochiltree—branch of the royal line of Stuart—as his bride. There are, unquestionably, great defects in this picture:—the aerial perspective is faulty, the architecture flat and hard, the grouping stiff—and atmosphere is absent from the work; but Mr. Drummond exhibits both power and originality,—and he has the rare merit of having selected an unhandled subject. The worst figure in the picture is, unfortunately, the one which ought to be principal,—the great Reformer himself. In Mr. Drummond's portraiture he is tottering, poor and insignificant. His demure bride, Lady Margaret, is better in conception; but his two little sons and their grandmother are the figures in whom the real interest centres. The smith who leaves his work to gaze on the procession is an animated figure:—nor does he stand alone in merit. But taken as a whole, a general drawback in the drawing is perceptible.—We close our notice of the pictures in this Exhibition with the mention of two of high quality in landscape Art: *The Sunset off the Isle of Arran* (554), by Mr. J. Danby, and *The Mountains of Thermopylae* (428), by Mr. E. Lear. Had the purple tones in the last-named picture been somewhat more subdued, we should have had no hesitation in giving it one of the highest places in the collection.

Amongst the pictures noticed by us last week, one or two escaped us which we have since examined with much satisfaction. *The Tired Gleaners* (113), by Mr. F. Goodall, fully sustains that artist's reputation for the truth with which he represents all rural subjects:—all that pertains to the golden corn-field being especially within his jurisdiction. The children leaning over the stile are very natural: the whole group such as may often be seen in harvest time.—Mr. E. A. Goodall has also some pleasing pictures:—*The Interior of a Fisherman's Cottage, Brittany* (132), is a faithful representation of a Breton home, dealt with in a very artistic manner. The companion picture (409) has the same qualities.—*The Wold of Kent* (145), by Mr. J. Linnell, is a beautiful scene,—and forcibly recalls a view which only from the Southdowns has its companion. The fore-ground is finely coloured, and the distance bright and clear. The figures and cattle give great animation to this otherwise tranquil scene.

The Sculpture exhibited asserts no claim to separate notice.

FINE-ART GOSSIP.—Mr. E. M. Ward has completed his picture of ‘The Execution of Montrose,’—the first of the series in oils preparing for the corridor of the new House of Commons. The immediate situation is, that in which Montrose is about to mount the scaffold, —and the executioner is in the act of fastening Wishart's book round his neck. Mr. Ward has availed himself of the text which represents Montrose as having gone to the scaffold in his gayest attire, to get a dress of scarlet and silver as relief to the sombre costumes around and the dark masses of his background.—The artist has been visited by Prince Albert in his studio at Slough more than once during the progress of the picture,—and last week, on its completion, the Queen exhibited her interest in the work by a similar visit. Permission is, we believe, obtained, to show the picture in the approaching Exhibition,

at the Royal Academy, previous to its being fixed in its final place in the Houses of Parliament.

Mr. Pugin's antiquities brought almost outrageous prices, under the hammer of Messrs. Sotheby & Wilkinson,—as, it will be remembered, we said they would. Some of the mediæval figures sold for sums, it is true, within reasonable amounts,—while the Raphael ware, the Majolica, and the so-called Palissy examples rose to sums that the old quotation prices for better specimens were never known to reach. Mr. Pugin's name gave undue importance to the sale,—and collectors carried off specimens apparently more satisfied with the reputation which that name would lend to their lots than with the intrinsic importance or beauty of the lots themselves. The prices on this occasion, though so large, hardly deserve quoting,—and unless seen with the examples which they purchased, would not be understood by the student in antiquities.

Mr. Petrie, a name honourably connected with Irish antiquities, has just made what he is pleased to think a very important discovery,—that of two contemporary half-length portraits of Shakespeare and Ben Jonson. An important discovery his would indeed be if the portraits carried with them any unmistakeable marks of genuineness or even a pedigree only half so good as that of the Chandos portrait, bought by the Earl of Ellsmere,—and since so capitally engraved for the Shakespeare Society by Mr. Samuel Cousins. We have seen these portraits at Messrs. Colnaghi's, in Pall Mall East. Ben Jonson is not unlike Ben when young,—but the face is too small; while the ruelength of visage given to the hypothetical Shakespeare defies description. The pictures—as we learn from a printed paper about them—have recently been discovered at a sale at Mr. O'Neill's, in Leinster Street, Dublin. Mr. Petrie conjectures that they were brought into Ireland “by Mac Geoghegan, a gentleman who wrote a History of Ireland, of which a MS. copy exists in the Library of Trinity College, Dublin.” This may be true enough,—but we cannot undertake to believe for a single moment that either “rare Ben,” or “rarer Will” ever sat for these Mac Geoghegan likenesses. If we are to believe in all the portraits and busts of Shakespeare that collectors, possessors, and picture-dealers have believed in, our great dramatic poet must have been as much pestered by portrait-painters as the Iron Duke himself.

In pursuance of the new arrangement, to which we last week [p. 200] adverted, for the establishment of district schools of Practical Art in the Metropolis consequent on the Government demand for the resignation of the premises now occupied by the School of Design in Somerset House—needed as public offices,—notice is given, that the Department of Practical Art, on receiving requisitions from parochial and other authorities, will be prepared to aid in forming such District Schools of Art, and Elementary Drawing Classes. “A suitable room, or rooms, with lighting and firing, will,” it is stated, “have to be provided by the local authorities,—towards defraying the expenses of which certain fees received for instruction may be applied:—and the Department will appoint, and guarantee the salary of, a suitable Master, and assist in providing a supply of copies, examples, models, &c., for the use of the students.”

The Photographic Society have determined on the publication of a journal to be called the ‘Journal of the Photographic Society.’ The first number will probably be issued on the 1st of March—and subsequent numbers within a week after each ordinary meeting.

A subscription is on foot at the Junior United Service Club for the purchase of the picture of the Battle of Waterloo with Wellington in the foreground, painted by the late Sir W. Allan, R.A. Our readers, no doubt, will remember this picture,—for it formed one of the most attractive objects in the most popular of the Cartoon Exhibitions in Westminster Hall. The artist took unceasing pains in giving fidelity and artistic excellence to his picture. It was painted subsequently to the picture (with Napoleon in the foreground) purchased by the late Duke of Wellington, and now at Apaley House,—and was seen and approved by the Duke

himself. The sum asked for this representation of England's great battle is not large,—but the subscription is as yet inadequate to meet it.

The *Edinburgh Scotsman* announces the death of Mr. Bonnar—a portrait and historical painter, resident in that city. The deceased, says the *Scotsman*, was a native of Edinburgh, and was born in June, 1800. His father was house-painter of considerable skill; and he himself was apprenticed to one of the leading decorative house-painters of the time, in whose establishment he ultimately officiated as foreman. In 1824 his picture of 'The Tinkers,' exhibited in Waterloo Place, established him as a favourite with the public; and on the formation of the Scottish Academy, he was elected an academician. Mr. Bonnar, adds the *Scotsman*, has left behind him many fine pictures, and a number of them have been engraved,—the engravings enjoying extensive popularity.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall—Conductor, Mr. Foster.—FRIDAY, March 4, will be presented Handel's *Judas Macabre*. Vocalists—Miss Birch, Miss Deskin, Miss Hudgart, Mr. T. Williams, Mr. Sims Reeves, and Mr. H. Phillips. The Orchestra, the most extensive available in Exeter Hall, will consist of (including double Basses) nearly 700 Performers. Tickets, 3s., 2s., and 1s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

Mr. LINDSAY SLOPER begs to announce that his SECOND SOIRÉE OF CHAMBER MUSIC will take place at 27, Queen Anne Street, Cavendish Square, on THURSDAY, the 24th Inst., to commence at half-past Eight. He will be assisted by Miss Randolph and Mr. Frank Boddy, Mr. Benedict, Mr. Dando, and Signor Piatti. Price, Tickets, 2s. 6d. and 1s. 6d. each. Half-a-Guinea each; may be had of Messrs. Cramer & Co., 201, Regent Street; Mr. R. Ollivier, 19, Old Bond Street; and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park.

CONCERTS OF THE WEEK.—It may truly be said that chamber concerts are rained on us by the dozen during this Lent. Besides those already mentioned, on Monday last *Herr Jansa* began a series of six. To-night M. A. Billet will give the first of four performances. Mr. C. Salaman, too, has advertised three to commence before the month is out. In every point of view these meetings are infinitely worthier than the Benefit Concert as of recent years understood; but it would seem as if there is no possible gain in music without corresponding loss. The *Concerto* and all that the power of performing with orchestra implied, bid fair to be forgotten. Our favourite pianoforte *Trios* and Quartets are becoming as threadbare with use as masterpieces can become, while our audiences are as far as ever from tolerating second-class works for variety's sake. A period, therefore, anything but cheerful may possibly succeed to the present exclusive rage for one style of music,—and should a new Beethoven or Mendelssohn fail to arise, it is easier to anticipate its difficulties than the manner in which the same are to be met.

With these considerations in view, we feel inclined to Herr Pauer, who at his first musical evening performed, in the highest style, Hummel's tremendous *Sonata* in F sharp minor,—a work seldom attempted, and more difficult than any *Concerto*,—because the player is throughout unsupported, and denied the slightest time for repose. The fine thoughts which this *Sonata* contains, are in some degree buried beneath the weight of its finger-passages, the forms of some among which are gone by;—yet the discriminating listener will discover, in spite of this, a grandeur and contrast of ideas, and a constructive science; sufficient to render the work interesting. Excellent, too, was Herr Pauer's performance of Handel's *Concerto* in F flat, arranged as a *solo* by himself. Then, a quaint and stately *Passacaille* with variations, and a *Sonata* in C minor with *violincello*, exhibited him favourably as a composer. In the latter, the first thoughts are throughout good—the slow movement, in particular, is graceful, expressive, and naturally conducted. In the *allegro*, and in the *finale* also, may be observed too large a concession to the taste of the day,—which demands that a *cantilena* should be perpetually flowing on, as text (so to say) of the passages. This is apt to superinduce monotony of effect,—the virtue and value of episode and variety of form being too much lost sight of. With experience,

however, and self-scrutiny, Herr Pauer will easily get and give himself all that he wants:—meanwhile he merits no ordinary encouragement, because he obviously writes from his own stores, and not on fancies borrowed from any master, ancient or modern. His performance on Wednesday anew proved him to be an acquisition of the greatest value to London, as a resident pianist competent to the rendering of music in every school and of every difficulty. He was assisted by Signor Piatti and Miss Dolby.

The specialties at Mr. Ella's second *Winter Evening* were Herr Molique's Quartett in F flat—and Miss Laura Barker's *Cantata*, ('Enone,' sung by Miss Dolby).

HAYMARKET.—On Saturday Sir E. Bulwer Lytton's comedy of 'Not so Bad as we Seem, or Many Sides to a Character,' was, according to our previous announcement, produced at this theatre. Written for distinguished amateurs collected from the ranks of letters and the arts—acted originally before Her Majesty—and since performed in London and in the provinces for the purpose of raising a fund for the establishment of a Guild of Literature and Art (though of the guild, by the way, we have recently heard nothing)—the production of this drama on a public stage was in a peculiar sense an object of interest. Our opinion on its literary merits was long since pronounced,—and we are now in a condition to speak more decidedly of its dramatic qualifications. Briefly, then, we may declare at once, that the comedy acts better than we expected. It still labours under the original sin of its composition,—that of being written to meet one special purpose—and being, therefore, too didactic in its spirit and manner, and too elaborate in its individual portraiture. The moral theme of the piece is, the defence of the literary man; who, in the person of Mr. David Fuller, a Grub Street author, is represented as poor but conscientious,—and honourably refusing to part with a scandalous manuscript, written by a fashionable and titled *routé*, to the publishers Tonson & Curril, though they bid hundreds for it at a time when his family are almost starving. The Trade are stigmatized as voluntary dealers in such "smart and spicy" garbage,—preferring it to the best poem that has yet to make its fortune in the world of critical opinion. The rest of the play is a picture of social manners;—exhibiting on the one hand the pride of the aristocracy, and on the other the cit's reverence and servility for the order and towards its dependents. A struggling M.P. from the middle classes and a suspicious baronet complete the gallery of portraits:—it not being necessary to allude to the female characters, which are of small importance, further than to state that the alterations made in the play for public representation chiefly consists in bringing more forward the *Silent Lady of Deadman's Lane*,—who now has a portion of the dialogue, and contributes to the general catastrophe by her personal presence. The comedy has properly no central hero; but, like Ben Jonson's 'Every Man in his Humour,' is what has been rightly termed a "cluster play,"—in which all the parts hang upon one stalk like a bunch of grapes, and have each an equal prominence. It, accordingly, requires a comprehensive company,—and has found such in its present representatives, who were one and all evidently emulous to compete with their distinguished predecessors in the cast.

Of these the most successful were, Mr. Keeley and Mr. Buckstone; who, as *Shadowy Softhead* and *Goodenough Easy*, "acted up" two somewhat indifferent parts into a state of comic importance that was really surprising. Each strove who should most potently realize the incidents of inebriety. The gestures of Mr. Keeley were irresistibly ludicrous, and for facial masquing admirable in the way of art. Mr. Buckstone abounded in that rich and eccentric humour with which he usually vitalizes absurdity, and which in this instance gave the effect of a full-length portrait to a simple and meagre sketch. Never was the full force of professional acting more cardinally exhibited, as contrasted with the best

efforts of amateur histrionism, than on this occasion. Excellent as the latter was, in the case of this play,—it is hopelessly distanced by the former. Mr. Webster was "put upon his mettle" in *Sir Geoffrey Thorne-side*,—and acted with a set intensity and a careful determination of style not to be overlooked. His suspicion and terror, a little exaggerated, were most skilfully executed. Mr. Barry Sullivan, as *Hardman*, was, in like manner, visibly stirred by ambition,—which led him a little beyond the mark. His stage stride and declamation were a trifle too significant. Mr. Stuart, good in his conception of the proud *Duke of Middlesex*, marred its development with his usual drawling and tremulous mannerism; which, as we had on a former occasion to observe, so curiously illustrates the difference between length and breadth of emphasis. To *Lord Wilton* justice was done by Mr. Murray; and his assumption of *Curl's* manner and person was singularly judicious and effective. He was triumphant in his statement of the manner in which he had bribed Walpole with the *Murillo*,—and very pathetic in the soliloquy in which he proves the strength and depth of his affection for *Lucy Thorne-side*. This lady was prettily played by Miss Rosa Bennett; the part of *Barbara Easy* being respectably indicated by Miss Amelia Vining. On the other characters much need not be said:—it will suffice, to add, that Mr. Howe acted the part of *Fallen* with manliness and feeling,—and that Mr. Coe made a feature of the small part of *Hodge*, that materially conduced to the interpretation of the situation.

The scenery has been especially painted for the comedy, by Messrs. O'Connor, Morris, Turner and Pitt,—and is ably copied from that used in the performances of the Guild. The author was not present,—prevented, we are sorry to say, by severe indisposition. The house was full,—and the demonstrations of applause at the fall of the curtain were decided and general. Notwithstanding the faults of an overcrowded canvas, some obscurity in the treatment, and the inconvenient number of solutions clogging the *dénouement*,—there is a truth in this comedy which invests it with vitality; and we have reason to think that it will become a stock-piece on the stage,—though, perhaps, reserved for occasions when the requisite sum of good performers can be collected for its due representation.

PRINCESS'S.—On Monday, the long-announced revival of 'Macbeth,' with expensive accessories and novel effects, was produced at this theatre,—and fully justified the expectations previously formed. Mr. Kean has paid particular attention to the costume and architectural decorations:—in the latter he has adopted the style which preceded the Norman Conquest. In regard to the former a preference has been given to the striped and chequered garb peculiar to the Scotch at all times, with the eagle feather, as distinctive of chieftainship:—to which, however, the manager has not scrupled to add the tunic, mantle, cross-gartering and ringed byrne of the Danes and Anglo-Saxons. The manager appears to have consulted the best authorities within his reach; and whatever their weight, the result presents a rough, grand, and picturesque arrangement of persons and scenes in accordance with the conceptions which the perusal of the drama inspires. To the weird feeling which is of the substance of the tragic interest he has ministered by the intervention of gauze effects to a greater extent than usual. They are frequently introduced, and sometimes made to serve as concealments of the change of scene; so that when withdrawn, the latter appears to have undergone a kind of supernatural transformation. But it is at the banquet that the greatest innovations are ventured on. This scene is inaugurated with music,—and harpers, in a gallery above, are exhibited playing on their instruments, in celebration of the great feast. The appearances of *Banquo's* ghost were rendered striking by a new effect of the supernatural:—the face is made luminous. His second apparition was ingeniously made to take place within one of the columns that support the building,—the same becoming transparent for the

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nonce. The mechanist here had evidently been animated by a poetical spirit,—and the conception merits more appreciation than properly belongs to a mere melo-dramatic expedient.

The play was admirably acted throughout. The *mise en scène* included some striking novelties; but to these we should have awarded less praise if they had been the substitute for good acting. Mr. and Mrs. Charles Kean's conception of the characters of the usurping Thane and his Lady are generally well known; but such alterations have qualified the style of both within the last few seasons, that criticism is little aided by the recollections of the past. To this very effective representation they appear to have given their most mature thoughts and their latest improvements. They have adopted the corrections of Mr. Payne Collier's Manuscript Annator; though, in regard to the general structure of the revival, they have mainly satisfied themselves with the stage edition,—not excluding Lock's music, or including the *Porter* and *Lady Macduff* with her children. There are two modes of playing *Lady Macbeth*. One is, the cool and wittily sarcastic, under which *Macbeth* writhes and winces,—the other, the impassioned and determined, by which he is attracted and hurried on to the assassination. Mrs. Kean adopts the latter reading. She employs great action and energy in the temptation scenes,—displays much agitation during the banquet,—and in the somnolent soliloquies affects attitudes that are statuesque and imposing. In the embodiment of this interpretation she is remarkably successful,—not at all deficient, as might have been expected, in the requisite physical force. This qualification she seems to have lately acquired by obvious histrionic training; and she has brought it under perfect command. Mr. Kean's *Macbeth* is considerably reduced and mellowed in style. The level passages are many,—and finely delivered in those low or whispering and thrilling tones by which he often reminds us of his great father. His elocution, by careful management, is preserved against the hoarseness else to be dreaded towards the conclusion of the play. These cautious and artistic reservations of strength, by which the harmony of acting is secured, deserve to be noticed, as indicating the earnestness of the performer in his efforts after excellence,—and afford the promise of his achieving it to the full extent of his physical and intellectual capacity. They may be numbered among the moral grounds for the public faith in an artist's progress.—We must not conclude this notice without testifying to Mr. Ryder's excellent impersonation of *Macduff*,—nor was the house slow in manifesting its approbation. Altogether, the present is the most complete representation of the acting tragedy within our recollection,—and justly commanded the applause of a crowded audience.

DRURY LANE.—M. Casimir Delavigne's "Louis XI," neatly translated by Mr. W. R. Markwell, has been produced at this house. The interest of the piece lies entirely in the character of the old, sick, irascible and perfidious monarch:—a most repulsive part to perform, but most diligently mastered by Mr. Davenport. This is all that need be said:—the getting-up not presenting anything costly or new,—and the drama not having sufficient motive power to ensure its continued performance for many evenings. The tragedy is reduced from five acts to three;—but even in this diminished form it is felt to be far too long. The audience on the second night was inconsiderable in numbers. The difficulties of this large establishment may, indeed, be now expected to commence; and only good plays and good players can guarantee a continuance of its late good fortune.

OLYMPIC.—A new farce entitled 'A Dead without a Name,' produced here, affords opportunity for Mr. Compton to display his humour. The part is that of a husband who, in order to cure his wife of ill temper, pretends to commit suicide—and reappears to her as his own ghost. The situations were broad,—and the acting was perfectly successful.

ADELPHI.—Mr. Wigan's "Lucky Friday," has been transferred, with the author himself, to this theatre:—and was played on Wednesday. It was followed by 'The Child of the Wreck,'—in which Madame Celeste performed the *Dumb Boy* with that high finish that elevates even melo-dramatic acting to the dignity of histrionic Art. In the next piece, 'The Pretty Girls of Stilberg,' Mr. Webster assumed the person of the elder *Napoleon* with a wonderful degree of resemblance to the original.—These performances were for the benefit of Madame Celeste,—and the house was excessively crowded. Seats were not secured for the critics,—as they should have been, since the critics were invited.

ST. JAMES'S THEATRE.—*French Plays*.—A few lines will suffice by way of report on the commencement of Mr. Mitchell's season of French plays.—M. Ravel is the prince of those farceactors to whom a quaint and peculiar physiognomy has suggested a style of theatrical occupation. Cunning, cowardice, terror, absence of mind, noisy vulgarity, the vanity which often accompanies ill-looks, the puzzle-headedness which is confusedly active enough to set a hundred streets and their inhabitants "by the ears," have hardly ever been more broadly, nimbly, vacantly and unctuously exhibited than in his person and demeanour. His repertory—'L'Étourneau,' 'Une Fière Brûlante,' 'Un Monsieur qui suit les Femmes'—must pass (if it pass at all) without being analyzed,—as coarse, to say the best of it, and, though possibly innocent of meaning harm, marked by too much carelessness as to whether the laugh is raised by fair or by foul expedients. The members of Mr. Mitchell's company new to England are, the handsome Mdlle. Lambert, the arch Mdlle. Emma Henry, and Madame Thibaut. The pieces from the *Théâtre Palais Royal* in which M. Ravel revels are put on the stage with all Mr. Mitchell's usual care:—and the "best of good company" throngs to enjoy the bustle, the grimace, the broad fun, and the double entendre of the lively, noisy, impudent low comedian and his more provincial play-fellows.

MUSICAL AND DRAMATIC GOSSIP.—Her Majesty caused the anniversary of her marriage to be commemorated the other evening, at Windsor, with "harp, and pipe, and symphony;" and commanded a performance of A. Romberg's "Song of the Bell,"—also of M. Meyerbeer's Overture to 'Struensee,' with the *Fest-lied* composed by him on the occasion of the marriage of H.R.H. the Grand Duke of Saxe-Cobourg Gotha.

A controversy has been going on for some weeks, which has excited attention in our musical circles—regarding the unpublished compositions of Mendelssohn. In a panegyric on M. Jullien's Mendelssohn Concert, published in December by a contemporary, Herren Hauptmann, Moscheles, Rietz, and David, intimate friends of Mendelssohn, to whom the selection for publication of his posthumous works has been confided by his family, were charged with hindering rather than furthering the task which they had undertaken,—with having thrown difficulties in the way of the publication of the Symphony in A (misnomered No. 4),—and holding back another early work—the "Reformation Symphony"—which is known to exist in MS.—This complaint has been taken up by certain zealous English professors,—who, assuming that persons so competent as the four musical artists in question can possess no judgment or should be allowed no discretion, have attacked them roundly in print because they do not publish every line of MS. left by Mendelssohn. Meanwhile, a letter from Herr Paul Mendelssohn-Bartholdy, Mendelssohn's surviving brother and executor, a musical amateur of the first class,—originally, we believe, addressed to the *Times*,—has appeared in the *Musical World*. This letter generally confirms and sanctions the proceedings of the four Leipsic Professors,—and states that the "Reformation Symphony" in question has been laid by as an early and immature production which Mendelssohn himself notoriously withheld from performance,—and

which by the four friends in question is considered unworthy of his fame. Herr Bartholdy, also, emphatically denies that any question had ever been raised in regard to the suppression of the A Symphony. Such an attestation as this might naturally have been thought final:—but the paper-war has raged none the less fiercely for it; and a pleasant amount of advertisement has been done by English friends on both sides,—those, we mean, who are in possession of Mendelssohn's "secret" regarding his own valuation of his own works, and his purposes respecting them,—and those who hold that a Mendelssohn has no right to any secret at all, and that his thoughts when once put on paper become the indefensible property of the music-shops and prey of the critics. Yet in the face of Herr Bartholdy's letter, the hearsay assurance from M. Benedict that the "Reformation Symphony" is worth producing, and the resolute determination of Mr. Macfarren to "have it out," will carry little authority. Another point may be noticed,—because it seems to have escaped the combatants on both sides. Those who, without warrant or taste, would on the pretext of reverence intrude into the repositories of the dead, justify their proceedings in Mendelssohn's case by pointing to the Symphony in A above mentioned,—stating (what is true) that its composer adjourned the publication of the score of that work with the intention of reconsidering its first movement—by them erroneously stated as its last. Surely such adjournment and suppression are entirely distinct modes of action. The cavalier forgot that final withdrawal was, in this case, impossible. The score of the A Symphony by Mendelssohn was handed over to the Philharmonic Society,—by that body paid for and occasionally performed. Mendelssohn might request, as a courtesy, that the Philharmonic Society would not consider their copy of the work as correct, and, thus, keep it back for a while,—but it was virtually during his lifetime delivered to the world,—not shut up by himself among his other MSS., exercises, and early attempts:—and had he wished to avert its publication he could have done so only as long as the legal right of copyright existed.

The chances of *Her Majesty's Theatre* opening on an early day are somewhat problematical; since on Tuesday last the *Times* advertised the sale of its scenery, properties, wardrobe and furniture, for the beginning of next month.

'Lady Tartuffe,' Madame De Girardin's new comedy, was a few days ago produced at the *Théâtre Français*, with Mdlle. Rachel in its principal character. It is said to be elegantly written, and to have been consummately well acted by the great artist to exhibit whom it was contrived.—The journals describe the heroine as the most hardened and hypocritical female that ever was presented on the stage, by the side of whom the *Dame aux Camélias* is disinterested, and *Lycia* chaste.—In the *feuilleton* of the *Moniteur M. Rolle* mentions, that Madame De Girardin owns to having compounded in it the wicked points of the six most wicked women of her acquaintance! Like 'Marco Spada,' the tale ends with a piece of poetical injustice:—*Mdlle. de Blosac* (the 'Lady Tartuffe') makes her exit in triumph, insulting those whom she has injured,—and by the force of impudence making the innocent appear so many malignant calumniators.

In the *Journal des Débats*, M. Berlioz praises Signor Fumagalli, a pianist from Milan, now in Paris,—as a player special among the specialties, and first-rate among the first-rates for his instrument.—When Italy does yield an instrumental artist able to abide comparison and scrutiny, he is mostly pre-eminent:—witness Dragonetti, Paganini, Cavallini, Briccialdi, Cioffi, Piatti, and Bottegiani. We cannot, therefore, cease from dreaming of an orchestral composer as among the musical possibilities of a country as rich in gifts as it is illustrious in government.

Doctors may well disagree as to whether the establishment of a Conservatory of Music argues that the art is going to awake or going to sleep.—Such an Academy, however, we are told, is about to be established at Seville, on a limited scale.

[FEB. 19, '53]

While the Rappites are blundering over their spirit-manifestations, and getting up *conversazioni* between the seen and the unseen world by the clumsy contrivance of knocking on a table—or on the floor (why should not the spirits who have knuckles—or toes—have tongues as organs of articulation?)—there is at the ‘Salle Robin,’ in Piccadilly, an exhibition of “Magique, Physique, and Legerdemain,” in which, while no pretension is made to the supernatural, things are done which we challenge the rappers—and eke Lieut. Morrison—to perform, or to expound. Can the American jugglers bring down a spirit in the shape of a real live guinea pig, as Mr. Wellington Young does?—make an old hat yield a whole treasury of toys,—put cards in Lieut. Morrison’s pocket against his will, and read them there,—or “play with edged tools” and not hurt their “rappers,” after the surprising fashion of the Indian Dak-ka? Can they bring our defunct grandmother to us in the form of an old umbrella, or take her out of a bottle?—which it is quite clear to us that Mr. Wellington Young could if he only tried. If not, we recommend our readers to prefer the conjuring at the “Salle Robin,”—where a host of impossible things are done by possible means;—where the power of that “tricky spirit” Mr. Young to tell the characters of the card that we have secretly drawn is proclaimed aloud in the plain unambiguous vernacular,—not insinuated by the prevarication of a shuffle with the toes.

An accident which took place at the Olympic on Thursday week, calls for some remark. On that evening, the theatre was let to Mr. Edwin Edwards, the clown, for his benefit,—and he engaged the services of Signor Nicolo and his two children. The latter were appointed, it seems, to imitate the dangerous feats of the Seigrist Brothers on what they call *la perche*. The pole on this occasion, however, was somewhat differently constructed,—being furnished at the upper end with a cross stick, whereon the two infant gymnasts balanced themselves, and performed certain perilous gyrations. One of the children missed his hold, and fell on the stage,—the height being full sixteen feet; and the other was carried forward, from the loss of the equilibrium, to the orchestra, and precipitated over the stalls into the pit. One of the child’s arms was broken. The audience were of course alarmed,—and an apology from the stage-manager became necessary. But the matter should not rest here. Such exhibitions, most dangerous and objectionable anywhere, are a disgrace to a theatre where dramatic business is pretended; and the Lord Chamberlain’s interference, useless or impertinent in general cases, might in such a case as this be beneficially exerted. Far more deserving of prohibition are such perilous and degrading performances than certain political allusions in pantomimes and burlesques,—which are successful only if they be true reflections of public opinion, and therefore are not proper subjects for interference in a country that boasts a free press. Let the Lord Chamberlain’s office be exerted for the purification of the theatre, not for its enslavement:—in any case, let it be directed towards the removal of what is, as in the present instance, disgusting and immoral. The engagement of children on the stage is of mischievous tendency even where occasionally expedient:—the employment of them in services of danger, where they cannot be regarded as voluntary agents, no necessity can excuse.

TO CORRESPONDENTS.—T. M.—D.—Delta—T. L. M.—G. W. T.—received.

Mr. Thomas Macmillan will perceive by our notice of Ericsson’s engine that several patents were in existence prior to his.

* * Once more we have to request, that communications intended for the *Athenæum* may be addressed directly to the Editor, at the Office, 14, Wellington-street North, Strand,—not by name to any individual connected, or assumed to be connected, with the journal. All communications addressed otherwise than to the *Editor* incur the risk of not reaching their destination,—or, at least, of reaching it after a delay which may defeat their own object.

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